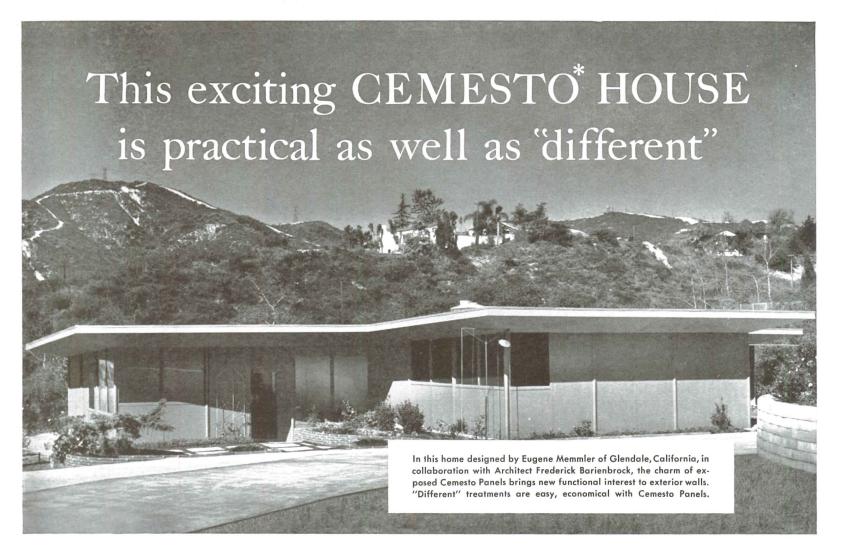
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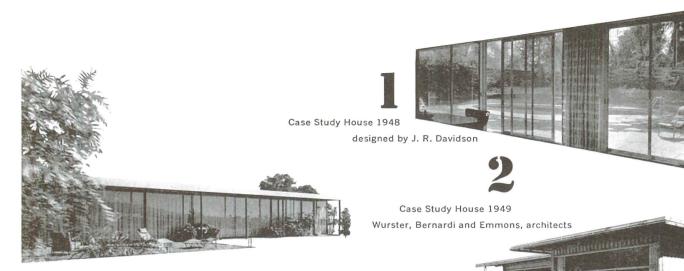


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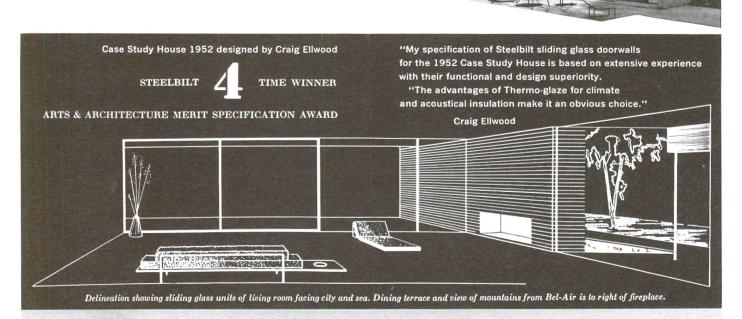
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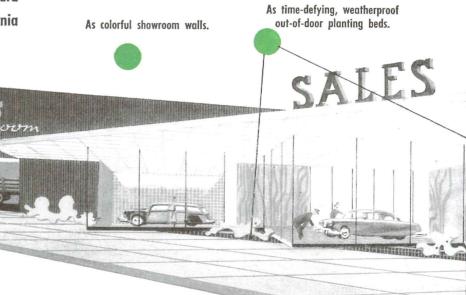
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ARTS & ARCHITECTURE is published monthly by John D. Entenza, 3305 Wilshire Boulevard, Los Angeles 5, California. Established 1911. Entered as second class matter January 29, 1935. at the Post Office, Los Angeles, California, under the Act of March 3, 1879. Price mailed to any address in the United States, Mexico, Cuba or Canada, \$5.00 a year; to foreign countries, \$6.50 a year; single copies 50 cents. Editorial material and subscriptions should be addressed to the Los Angeles office. Return postage should accompany unsolicited manuscripts. One month's notice is required for a change of address or for a new subscription.

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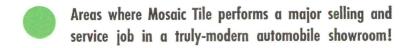
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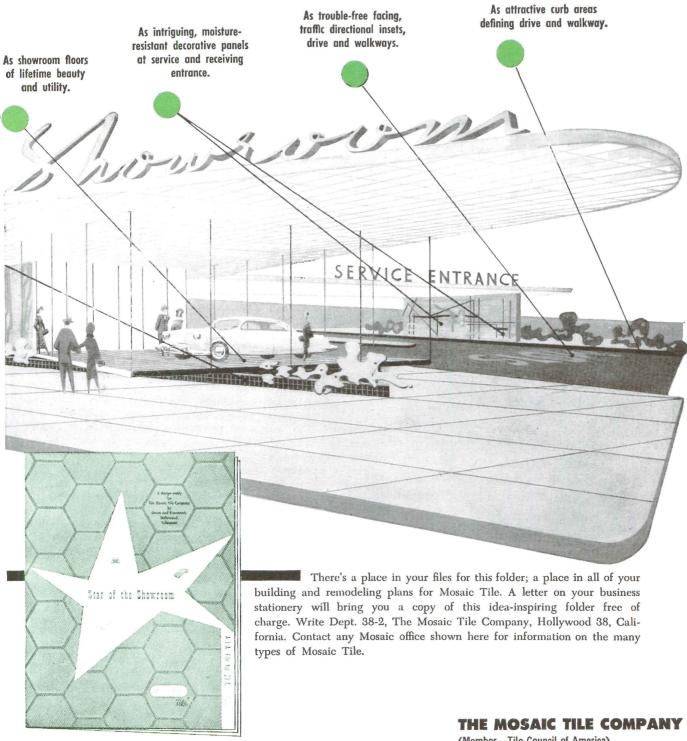
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CINEMA

ROBERT JOSEPH

The oft-used phrase "bright hope of the film industry" has been so often and so ineptly applied that one must read it with a deep degree of skepticism. In the first place, no one single individual will "save" the motion picture industry. The industry, for that matter, doesn't need saving; it needs a periodic revitalizing, just like your automible battery needs charging. And revitalizing comes through the infusion of new ideas by new men. It is a safe guess that the old-timers, and that includes new men with old ideas, make small contribution to this renascent process. New ideas invariably come from new men. Old-timers can often use a refreshing approach and a sort of dynamism which one discovers only in born showmen like Samuel Goldwvn; but they rarely offer the film industry the sort of newness which it so obviously needs.

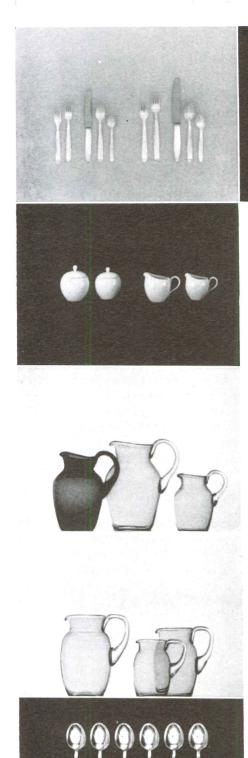
If we agree, then, that the motion picture industry does not need "saving," but needs a steady progressional revitalizing, we can then consider one or two of the new young men who have brought new ideas to the motion picture world. One of these is Stephen Bosustow who has lifted the motion picture cartoon out of the Valentine card—bam-pow-zowie-whee school to which Walt Disney led it. Bosustow returned the cartoon to the field of satire and sophistication, supplemented by new ideas and a new set of cartoon characters. His "Gerald McBoing Boing" and most recently his new version of "Frankie and Johnny" are truly classics in the cartoon field.

Dory Schary, executive producer of Metro Goldwyn Mayer, is considered in many film quarters as the "bright young hope," and his policy at the largest of Hollywood's studios gives interesting indications of new approaches and new ideas. One refreshing fact about Mr. Schary's operation is the presence of many new talents and new faces in the talent, technical and executive fields, which is an encouraging sign in itself. However, Metro by tradition has been saddled with a policy of making the biggest and most expensive of Hollywood's pictures, and "Quo Vadis" is a case in point. Size can never be a substitute for filmic quality and MGM is committed by years of production tradition to a degree of colossality (to coin a word), which makes the handicraft of motion picture making all but forgotten.

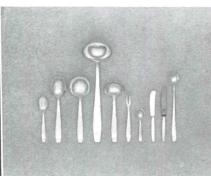
Stanley Kramer is perhaps the outstanding example of a fresh, energetic talent on the Hollywood horizon, and I respect Mr. Kramer as one of the most refreshing things that has happened to Hollywood in a long time. Actually, if one analyzes Kramer's production history, he is not the great innovator or the great white crusader that the trade journals would ask us to believe he is. Kramer is an extremely skillful improviser who has taken some old ideas and given them a freshness which has served to re-vitalize the motion picture industry as nothing else.

His latest picture, "My Six Convicts," is a case in point. Basically "My Six Convicts," an excellent picture, by the way, is the penitentiary jail-break formula which we have all seen often before. But this time with a priceless ingredient added: originality. There is, after all, only one thing one can do with a story about a desperate 'lifer' who breaks out of a high-walled, deep-moated prison. Show his planned escape; show his successful or unsuccessful escape attempt; show his final payment to suicide for the crimes he committed, the guards he killed, and the wrong he perpetrated. The wise-cracks, rivalries, enmities, pranks, cynicsm, brutality of the prisoners and the guards haven't changed since the late Wallace Berry broke out of "The Big House" back in 1930. "My Six Convicts" becomes a superior picture on a well-played theme because it brings in a new ieda, and the new idea is successfully worked out: the prison psychologist, played extremely well by John Beal, who reports life in the prison and in the prisoners' minds.

"Champion," which I prejudicially consider one of Kramer's best pictures, is the old fight-to-win formula, with a great difference: the hero is a heel, expressly verboten by any dictate of good common sense. "Home of the Brave" came to the screen as the best of its genre, because it was a completely honest picture which, in my opinion, all the other race-conflict pictures were definitely not. "Cyrano" proved to be a fine picture because Kramer was not swept off his swivel by the fol-de-rols of costume pictures and stilted dialogue of the "Sirrah" school. Hollywood producers love to wallow in 17th Century wardrobes and verbiage. "Cyrano" is





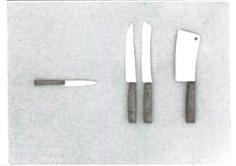




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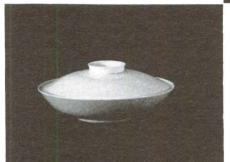
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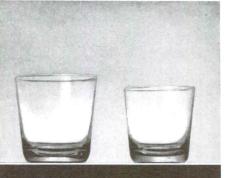




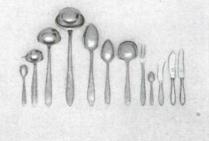












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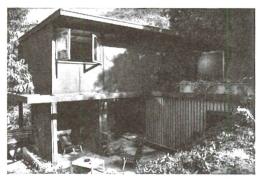
PANEL DISCUSSION

Plywood Creates Unusual Home

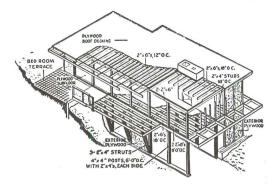
An excellent example of how well Douglas fir plywood lends itself to contemporary design is this award-winning California home by Architect Gordon Drake of Carmel and San Francisco.

"Because plywood is at once a structural material and a finish material, offering both strength and beauty, plywood made possible many building economies in the house," explains Architect Drake. "The material permits new architectural concept which enables the designer to concentrate on essentials without sacrificing beauty, charm or utility."

Plywood imparts needed structural strength and rigidity to the seemingly fragile structure and also serves as attractive exterior siding and interior wall



paneling. The isometric shows post and girder construction which employs plywood as structural diaphragm for floor and roof and as structural skin for walls.



Shelf-Door Wardrobe

Complete plans and bill of materials for the shelf-door wardrobe which was awarded first prize in the national architectural contest for plywood built-ins may be obtained free of charge from Douglas Fir Plywood Association, Tacoma 2, Wash. Designed by Edward Hanson, Stillwater, Minn., the plywood built-in makes use of shelves and bins on the inner door faces to provide extra storage space. Drawer space is provided both below the main unit and inside the roomy wardrobe section.

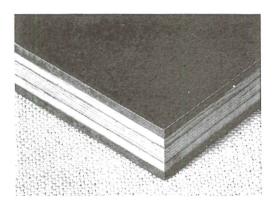
Prefabricator Cuts Costs With Plywood

Douglas fir plywood, which has been synonymous with prefabrication since 1935 when the first "stressed skin" plywood house was built by the U.S. Forest Products Laboratory, today remains the leading material for line production of modern housing.

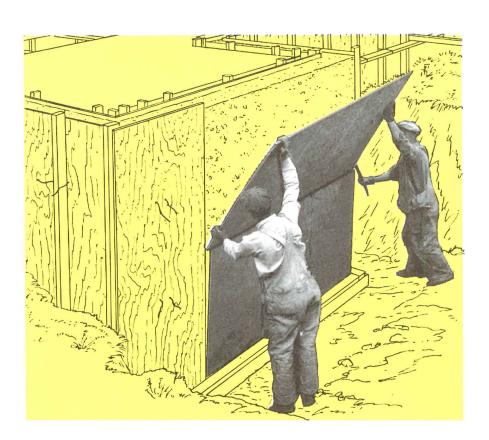
Evidencing this fact are the comments of H. Arthur Tucker of Southern Mill & Manufacturing Co., Tulsa, Okla. The firm is one of the nation's pioneer prefabricators, having mass-produced houses for over 32 years—largely for petroleum industry housing projects. Says Tucker of plywood: "Plywood wall and roof sheathing and subflooring are, of course, far stronger and more rigid than other materials. But it cuts costs, too. Plywood wall and roof sheathing cost about 85% as much as 1" boards and can be installed in 40% fewer man hours. Considering time, labor and material savings, plywood subfloors cost less, too. Plywood's light weight means an average savings of \$30 to \$50 per house in shipping costs and greatly speeds site assembly.'

New Panel Material

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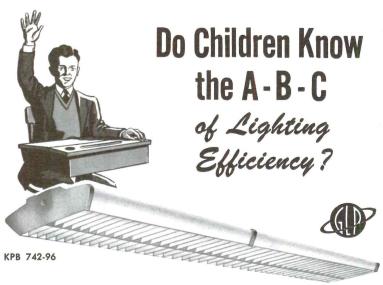
After use as form panels, use PlyScord for strong, rigid wall and roof sheathing . . . tight, firm subfloors . . . or backing for thinner, more-expensive wall paneling. PlyScord cuts costs here, too. Big panels speed application of subflooring by 50% . . . wall and roof sheathing by 25%.

The highly water resistant (but *not* waterproof) glues used in PlyScord easily withstand use as one-use forms or other occasional wetting on the job. PlyScord is light, strong, amazingly tough. Won't split or puncture. Big, exact size sheets reduce waste . . . work with ordinary tools.





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a vehicle for one actor, and we soon forget the furbelows, the plumed hats, the quaintness of the speech and we see what Shakespeare thought we ought always to see: the play. "Death of a Salesman," which is possibly the finest study in disintegration of a man since "Way of All Flesh," is another Kramer project which went untouched by Hollywood because of a reluctance to produce something called the "down-beat" story. The film production of the Arthur Miller play took more than ingenuity; it took a certain amount of faith. I think, in conclusion, that it should be unequivocally emphasized that Staney Kramer's pictures also show a tidy box office profit, which is a compelling argument all by itself.

MUSIC

PETER YATES

RICHARD BUHLIG

My friend Richard Buhlig, the pianist, died January 30th. Rosina Lhevinne, as good a judge as any living, said of him in 1946: "He is one of the last of the great ones." She meant, she explained, the last of those for whom the piano is a sufficient instrument, whose art loses rather than gains by orchestral or instrumental support. I do not by this imply that he did not perform concertos. He played with the Los Angeles Philharmonic, under Klemperer, the Beethoven Emperor Concerto and the Triple Concerto, and at another time the two Brahms concertos in one evening. He had performed with many orchestras and many conductors. Before the accident which crippled him in the summer of 1946 he was making plans for a pair of programs entirely of Mozart concertos, which was to include that most beautiful of Mozart's concert arias, with obbligato piano, "Ch'io mi scordi di te?." But he was best when he performed alone. One critic wrote of him: "His playing has the quality of inspired improvisation." It was true. That explains why some of us who knew him well, by a slip of the tongue, more than once called him by the name, "Beethoven."

Buhlig's career was paralleled by that of his boyhood and lifetime friend, the late Arthur Schnabel. Of their later meetings, whenever Schnabel came to Los Angeles, I have heard many

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riotously amusing tales. They were always devotedly at swords points. Between them they comprehended the full scope of German keyboard music.

I do not mean here again to compare their accomplishments. That comparison was written for this magazine and published while each was still in the full power of his art. They were friends of more than fifty years.

Many persons are inclined to think of piano playing as a luxury, an entertainment. Neither Buhlig nor Schnabel thought so. Schnabel indeed labored at composing and during one of his last visits to Los Angeles rather bitterly remarked to a friend, on the way to play a recital: "Isn't this silly work for a grown man to be doing!" The feeling must have been with him from early years and may partly explain the late development of his career as a soloist.

The last time Schnabel heard Buhlig play he said of him: "Buhlig lacks only one thing—sensuality," rolling the word on his tongue with the relish of a man who appreciates fine textures. It was a true indictment. Buhlig had eliminated from his music the dross of sensuality which in some ways encumbered his life. His program that night, the beginning of his second cycle of the Beethoven sonatas, included the sonata dedicated to Count Waldstein. The rhythms of the two faster movements, the slow fall of tones in the meditation between them, hung in the air like the mountains in a Sung landscape, needing no dimension of full-blown color, no sensuality, to localize or adorn them.

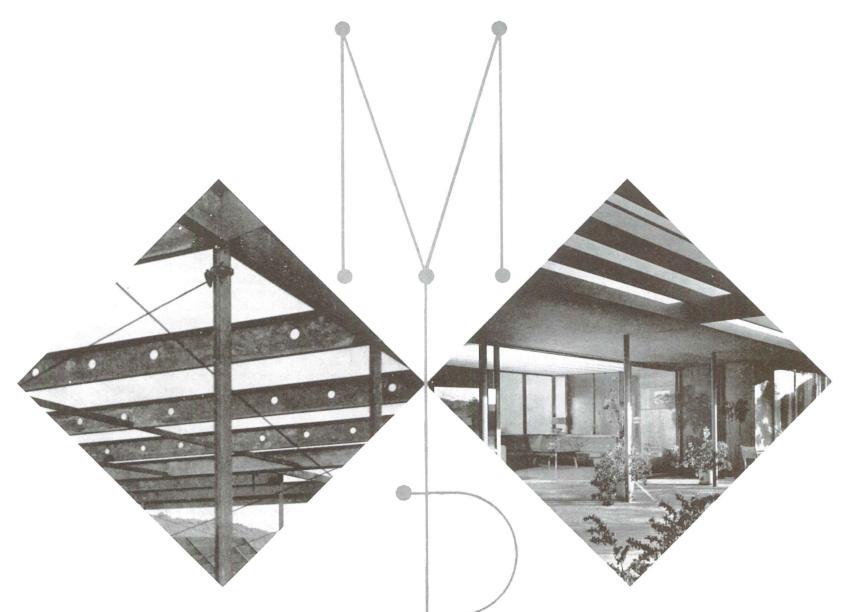
Never did such a spate of appreciative effort, of fine writing, burst from our Los Angeles critics as during the weeks of that second cycle of the sonatas. It is difficult, in so much that was well said, to choose among them. Let me choose this: "The most magnificent piano playing I have ever heard in my life came from the fingers, the mind and the heart of Richard Buhlig Monday night . . . Of the E major I can only say that the final variations, with their crushing momentum and their sure and controlled resolution in the placidly beautiful final bars, was the most moving experience in my life."

Buhlig and Schnabel met when they were boys, resident pupils at the home of Leschetizky in Vienna. They were still boys when, by a mutual resolve but at different times, Buhlig first, they left Leschetizky, resolving that they would never become lesser Paderewskis, and went to the harsher, rapidly expanding, cultural centre of Berlin to try their independent fortunes. There they grew in the light of Ferruccio Busoni, going to him for consultation, with which he was unfailingly generous, but never for lessons. From the time they abandoned Leschetizky they were self-trained pianists.

During the younger years, while Schnabel was establishing his supreme reputation as a chamber music pianist and accompanying his wife in lieder recitals of which the memory still lingers, Buhlig was touring as a soloist and teaching. One report tells us that at the age of 21 he was the most sought-out teacher in Berlin. At 22 he received one of the most distinguished honors of the period: the Steinway Piano company invited him to tour America in the footsteps of Jan Paderewski. The appearance of honor was deceptive. Buhlig, with his great shock of red-gold hair and sensitive profile resemling a young Paderewski, was exploited for an audience untrained to accept him. Instead of the pleasure they had come for, they were given late Beethoven sonatas. The tour was a failure.

The European audience was better trained and more responsive. Though Buhlig was not the first to play the Piano Pieces, opus 11, by Arnold Schoenberg, he was the first to include them regularly in his recital programs. In Berlin the pieces were hissed; in London met a cold response; in Amsterdam a laurel wreath the size of a cartwheel was brought to him at the train. Buhlig recalled with pleasure: "We had laurel flavor in the soup for weeks."

He stayed in Berlin playing and teaching until 1916. After the war he made his home in England, where he spent an entire summer at Haslemere in the company of Arnold Dolmetsch, going every afternoon to the Dolmetsch home for tea and to hear the playing on old instruments. His own recitals included the variations O Mistress mine and John, come kiss me now by William Byrd. At the end of this summer he invited the Dolmetsch family to hear him play Beethoven at the home of a pupil who had gone into the country with him. To his astonishment and the despair of his host, not only the large Dolmetsch family came, but the workers at the Dolmetsch instrument factory were given half-holiday to be present. When Buhlig played at Albert Hall that winter the audience was surprised to see the wide black hat and flapping cape of Arnold Dolmetsch himself, come in from the country to attend this recital—the man who had said to Buhlig, "We are playing modern music;



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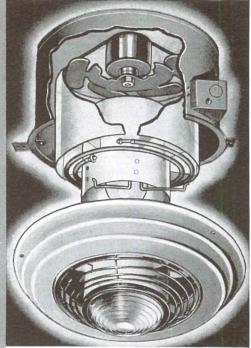
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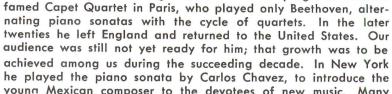
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we are reading the Haydn trios," stalking down the aisle to hear

him. "He plays the piano as it should be played," Dolmetsch sufficiently said. "He knows how to use the damper pedal."

During this period Buhlig shared a series of programs with the

he played the piano sonata by Carlos Chavez, to introduce the young Mexican composer to the devotees of new music. Many years later he played Beethoven concertos with Chavez in Mexico City. He was also invited to play the Concord Sonata by Charles Ives, whose music was just then beginning its long, slow history of discovery. He passed an afternoon with the still unknown American master, who he said "turned the air purple" while trying to play the piece himself, but failed to grasp the significance of the immense work. One American critic, Paul Rosenfeld, did not fail to recognize at the time the strength and individuality of Buhlig's

programming, which already included music by Bartok.

Concerts with the Chicago Symphony under Stock were succeeded by another migration, to Los Angeles, then a veritable Sahara of artistic incomprehension. In Los Angeles Buhlig and his younger friend Wesley Kuhnle prepared a two-piano version of Bach's Art of Fugue, which they played together at the 1933 and 1934 Bach Festivals given under the direction of John Smallman at the Congregational Church. Buhlig also prepared and played at his home, and later at the New School for Social Research in New York, four programs: the first of Bach, including the Goldberg Variations; the second of Beethoven, the sonatas opus 109, 106, and 111; the third of contemporary music; the fourth, the Art of Fugue, with Wesley Kuhnle. Let me recite in full the material of that third program, which was my own real introduction to contemporary music: it began with the last four Preludes, opus 74, by Scriabin; then the Three Piano Pieces, opus 11, by Schoenberg; the Variations for Piano by Aaron Copland; the Chavez sonata; and the Bartok piano sonata. I have never heard and expect never to hear again another such performance of the Bartok sonata. But, for America, programming of this sort was still too soon.

Of the playing of the Art of Fugue let me quote what Paul Rosenfeld wrote in Discoveries of a Music Critic, his last book: "Brilliant as it is, the Graeser orchestral version essentially remains a masquerade, since the music does not really lie in the variously colored instrumental style of the orchestra. Nor can the more recent version for string quartet by M. D. Herter Norton and Roy Harris be regarded as the definitive . . . Czerny was right, whether or not he took his hint from Bach's own arrangement of the pair of four-voiced fugues for two pianos . . . Only a piano version can represent it with the requisite character and majesty of sound . . The veritable version we believe to be the magnificent one of Richard Buhlig for two pianos. It supplies the instrument required by the style, the majesty of sound, and the twenty fingers necessary to the polyphony—quite as Bach's own partial arrangement does. Besides, the Buhlig version is complete, including the four canons, and, by way of an effective finale, the chorale prelude Vor deinen Thron . . . The New York performance of this arrangement by Buhlig and Wesley Kuhnle in celebration of the two hundred and fiftieth anniversary of Bach's birth, at the New School last March 22—incidentally flanked by the complete silence of the New York press—thus constitutes the first true public performance of the mighty piece, and its thorough revelation!"

" . . . Flanked by the complete silence of the New York press:" that was the fate of the pianist, able to conceive such programs and perform such music, the friend of Cowell, Sessions, Bartok, Schoenberg, Chavez, Copland, teacher of John Cage, who was in America only a few years ahead of his time. I cannot strongly enough underline and emphasize this fact, this—eccentricity—as it was esteemed by the better musicians in Los Angeles, who respected the man for his immense authority and erudition but could rise neither to the demanding music nor to the less demanding manner of performance. Buhlig loved the piano and taught how the composers had creatively used its limitations. He was not a "pleasing" or an "entertaining" pianist—"Too much piano-playing!" he complained of that sort of music, the spineless repertoire of popular recital-making. His art dealt in whole musical structures, braced, buttressed, and flung into the air by elastic stress and counter-stress of piano-forte sonority and rhythm. Buhlig



taught and thought the most exacting count of time in very measure. He would tolerate no slack mannerism. But when he played his ear heard rhythm in its structural relationship more precisely than this can be conveyed by any notation on the page. The arc of rhythm to the end of a movement would sweep through a page and a half like a single breathing phrase to a light in an exact precision in the exact time of the last note, leaving the listener to feel the movement in full view behind him like the arch of a suspension bridge. Only when technique has been mastered can it be transcended at the moment of playing by the unique performance, the unduplicable experience, as when Buhlig found in the third sonata of Beethoven's opus 2 the dynamic body of a miniature Hammerklavier; the riotous, drunken unbalance of the first movement of the sonatina, opus 79, which yet came with the final notes miraculously into balance, poising upon the timelessly melodious barcarolle of the second movement; the sonorous suspension of silence within sound that was the first movement of the second Fantasy Sonata, the everlastingly abused Moonlight, the gathering of powers into the fugal cataclysm of the last movement. He did not play for technical advertisement or with the neat, empty precision so fashionable today, or slightly force or slightly draw back the tempo to make the listeners hear notes instead of phrase; his rubato had the elasticity of a coiled spring. And when the movement, like the Scherzo of the Funeral March sonata, opus 26, asks for display of speed, he could show virtuosity in abundance.

He had mastered the two greatest, rarest arts of piano playing: the structural, unifying displacement of rhythm against beat which makes a movement, a sonata, all one body of elastic tension; and the structural control of tone, in particular the modulated sonorities between piano and forte which govern the audible shape of all classical keyboard music. He believed with Busoni that the music of Chopin, no matter how delicate, should never be made pretty, sweet, fancy, or decorative. Of his Schumann playing I can do no better than once again to quote Rosina Lhevinne, who told me that a few weeks before his devastating accident Buhlig played for her the Schumann Fantasy "more magnificently than I have ever heard it."

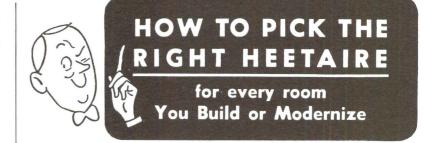
Art, like the Gettysburg address, does not at its best partake of time or fashion and is likely to be inadequately received at first acquaintance. Buhlig stood always above the fashion; he was always out of fashion. He demanded of music more than any but a small part of it can give; he made the most of that part; he gave it back to us enriched with himself, made immediate in his presence and enduringly memorable in our comprehension of it. His art demanded the utmost of the participant, and those who would not or could not lost the whole of it.

For these reasons he was the most authoritative, the most inspiring of teachers, surrounded at all times by devoted pupils of all ages. He was teaching until the day before the fatal stroke. I have sat through many of the two and three hour lessons of his prime, when he gave to exhaustion of his inexhaustible abundance, teaching illumined with vision and shot through with wit; but it was the last, only a few months ago, which was the best. He had drawn in and concentrated all he knew of the Waldstein sonata to the hour length of his physical endurance: all was there and all in order; he gave the whole of it.

Well, what more? Tell of the commedia dell 'arte humor that lit up what many think the least interesting of the Beethoven sonatas, the tongue-in-cheek, mock-operatic opus 31:1. Of the silence which inevitably followed the descending figure of the last, C minor sonata, after the transcendence of piano playing at the double trills which opened new regions of intelligible sound. Tell of the sculpturing of sorrow, which returns so memorably to us now, his reading of the last Schubert sonata, the B flat.

Not much survives to us. The two Beethoven recordings, made from the stage, a performance of the Hammerklavier unequalled in my experience, are ruined for all but the most determined ears by a sound technician's indifference. The Art of Fugue was recorded many years ago but abandoned when the Victor company lost patience with the pianist's demands. It does survive in a few hundred albums, recently processed, by permission, for Buhlig's friends. The invertible fugues, in which he saw a mirror of eternity, and the final chorale prelude, Before Thy Throne I Stand, were played at the beginning and end of the rosary service.

His library of music and many of his books, including a presentation copy of the Dove's Press bible, given to him by a group of English pupils and lettered by the designer of the type, and first





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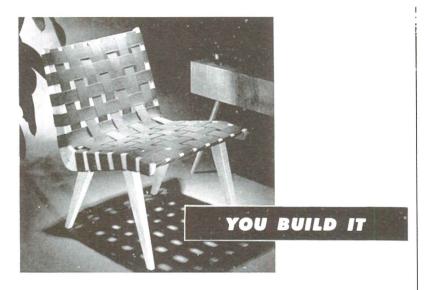
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editions of James Joyce and D. H. Lawrence, were left by his will to the Los Angeles Public Library.

One regrets now to imagine what might have happened, if the recording of the complete Art of Fugue had been allowed to appear, even as it is, "with all its imperfections on its head." One regrets almost to tears the Beethoven and Schubert sonatas, so distinct in dynamic shaping from the great Schnabel recordings, the Bartok, the Schoenberg, the Chavez preludes, the Mozart, the Bach performances he might have left us. His way of playing could not have been recorded so easily as Schnabel's. He disliked the mechanism and might have made even more impossible demands upon it. It was not to be; the generation is deprived. Of him as of Hamlet, whose story he knew almost by heart in every version, "The rest is silence."

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Items preceded by a dot (•) indicate products which have been merit specified in the Case Study House Program.

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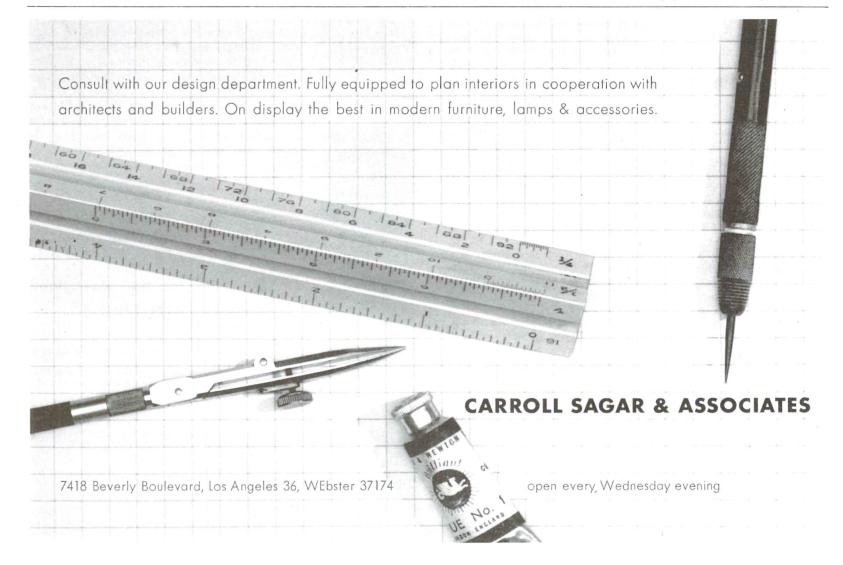
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• (956) Indoor Incinerator: Information Incinor unit for convenient disposal combustible refuse, wrappings, papers, garbage, trash; gas fired, unit is 35" high, 22" in diameter, weighs 130 pounds, has capacity of two bushels; heavy steel plate combustion chamber; AGC approved; excellent product, merit specified CSHouse 1950.—Incinor Division, owser, Inc., CaCiro, Ill.

(123a) Gas Ranges, Colored Tops: Illustrated color folder describing new 1951 Western-Holly gas ranges with pastel colored tops; tops available in pastel green, blue yellow, lifetime porcelain enamel to harmonize with kitchen colors; body of range in white enamel to avoid over-emphasis on color; other features include top-burner Tempa-Plates, disappearing shelf, vanishing grille, oversize expandable bak-



ing oven; well-designed, engineered, | sories; Information excellent collection fabricated; merit specified CSHouse 1952.—Western Holly Appliance Com-pany, Inc., Culver City, California.

ARCHITECTURAL PORCELAIN ENAMEL

(929) Architectural Porcelain Veneer; Brochure well illustrated, detailed, on architectural porcelain veneer; glass-hard surface impervious to weather; permanent, color fast, easy to handle, install; lends well to all design shapes; inexpensive; probably best source of information on new, sound product.— Architectural Division, Porcelain Enamel Publicity Bureau, P. O. Box 186, East Pasadena Station, Pasadena 8, Calif.

DECORATIVE ACCESSORIES

(145a) Antiques and Decorative Acces-

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carefully chosen antique decorative accessories; all pieces reflect quality, good taste; good source for the trade.— Charles Hamilton, 18 East Fiftieth Street, New York 22, N. Y. (122a) Contemporary Ceramics: Information, prices, catalog contemporary ceramics by Tony Hill; includes full range table pieces, vases, ash trays, lamps, specialties; colorful, well fired, original; among best glazes in industry. original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture; data belongs in all contemporary files.

—Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, Calif.

(137a) Contemporary Architectural Pottery: Information, illustrative mat-continued on page 42 A complete new line of Modern furniture designed by Finn Juhl will be ready for our customers in the near future

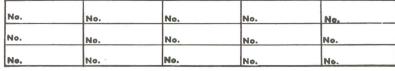


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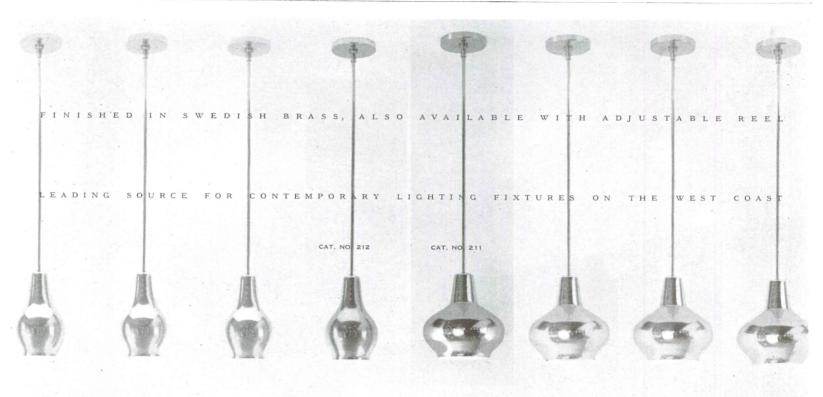
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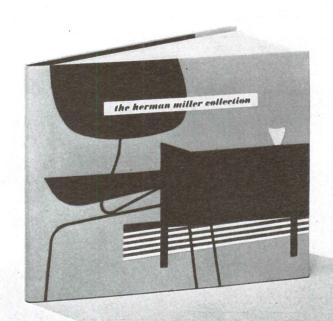
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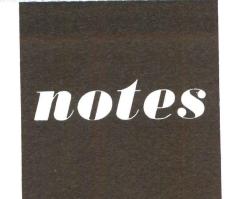


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in passing

Not only today, but on all days, Unesco's campaign makes itself felt through books, the press, the radio, the film, exhibitions, and teaching in schools, for the purpose of disseminating the Declaration of Human Rights as widely as possible and making its scope and meaning known throughout the world. This year, one of the major themes has been the denunciation of racial prejudice, based on a thorough and critical study of the facts.

By seeking thus to mobilize the opinion of the world, Unesco shows that it is faithfully carrying out its obligations. With all its resources, and an increased effectiveness due to the dynamic concentration of its activities, our Organization is joining in the work of the United Nations to establish

Human Rights in men's minds, as in their everyday lives.

The objectives aimed at by the Declaration are at the very centre of the mission which our Constitution has assigned to us. The world which we are trying to build through education, science and culture perceives its features in this bold outline of a community of free men, men enabled to perform in full their services to humanity. But I would like to make a rapid survey of the rights with which Unesco is more especially concerned and, in so doing, to underline the increasingly universal nature of our work. In making it universal we are, surely, practicing enlightened realism, for it is by giving all human beings a worthier and fairer share in life that we shall bring about that true peace for which the world yearns—peace based on solidarity between the peoples.

In that vast column of humanity which is on the march in search of knowledge, can we reconcile ourselves to seeing the advance guard taking giant strides while half the world lags behind in a cloud of ignorance and is thus condemned to a miserable existence? This initial inequality, with all the dangers it implies, points to our most urgent duty, which is to give these masses of people the minimum of technical and civic knowledge wherewith to secure their emancipation. This, as I have said more than once, is the purpose of the international enterprise in fundamental education which Unesco has already launched, on the largest scale that its limited resources permit, bearing in mind that it may later receive help which will enable it to make the project more consonant with the immense needs it has to meet. The establishment of a centre for Latin America has opened the way to the creation, without further delay, of a world network of schools where, within the space of a few years, training will be imparted to thousands of teachers who will then be called upon, in their turn, to train future leaders in their own countries.

For its part, the Inter-American Cultural Council has already decided, at its inaugural meeting recently held in Mexico, in which Unesco took part, to undertake a literacy and fundamental education campaign, of which it regards the universal extension of primary education as an indispensable prolongation, and it has provided for the support of this campaign a whole series of economic, civic, and trade union measures. Thus the battle against ignorance is to be waged on all fronts, with ever-increasing forces.

In the field of science and culture, Unesco's many activities are directed towards the double aim of increasing the world's inheritance of creations of the mind and sharing it out between all human beings. Research becomes a service to humanity when we so facilitate and guide it that it is brought to bear upon problems of world interest, like the development of the Arid Zone, or the tensions created by the rapid introduction of modern technical processes into countries of ancient culture.

It is important to safeguard the freedom and rights of creative artists, and we hope that our patient work in this direction will soon be crowned by the adoption of a Universal Copyright Convention. But we should be failing in our duty if we did not try to open the horizon of a liberating culture to the ever-increasing multitudes. To spread among the public at large a knowledge of the scientific discoveries that are changing the face of the world, to equip libraries and museums so that they shall become centres of intellectual and artistic initiation, to disseminate reproductions of masterpieces of painting throughout the world, to help musicians and spread a knowledge of their work such tasks as these, upon which we are now engaged, illustrate what is the keynote of our programme.

This is the place to mention the planning of the future Covenant of Human Rights. It would be of outstanding significance if this legal instrument were to cover, not only civic and political freedoms, but the rights to education and a share in cultural life and the benefits of scientific advancement. States ratifying the Covenant would be undertaking clear obligations, and the difficult process of applying these rights, which Unesco has already begun but with inadequate resources, would thereby be immensely facilitated. It is our hope that the provisions dealing with these rights, which in accordance with our suggestions were accepted by the Human Rights Commission, will figure in the draft covenant when this appears upon the final agenda of the United Nations General Assembly.

The implementation of Human Rights is inseparable from access to information, which has become so essential in modern life in connexion with the spreading of knowledge and with effective freedom of expression. But information can only be spread freely and universally if all sections of humanity have the necessary material resources at their command.

In a distracted world which is apt to let its energies be diverted from work in the service of peace and humanity, circumstances all too often compel us, in many fields, to mark time. But our faith is not shaken. History will, in the end, vindicate men of goodwill, provided they persevere in their efforts and never lose that thirst for justice and magnanimity, which is another way of saying that they never lose their power to believe, dare and achieve. Jaime Torres Bodet.



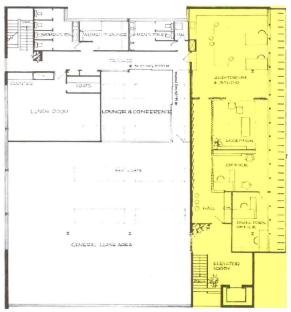
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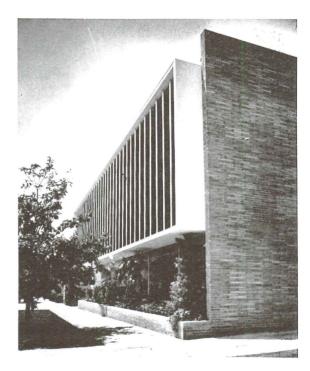
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The Pacific Coast Studio of The American Crayon Company has taken over the second floor of a new building designed by Richard Neutra for the Northwestern Mutual Fire Association. The architect's attitude toward the use of new materials and his classic approach to line, form, color, and proportion made this one of the outstanding buildings on the West Coast and provided the American Crayon Company with a most efficient and attractive working unit. The imposing vertical lines of the louvers, covering the space of the entire facade on the second floor and forming pleasing shadow patterns whose shape depends on the angle at which the louvers have been stationed, form an interesting contrast to the glass front of the ground floor whose slightly recessed position lends a feeling of protection and elegance.

It is the purpose of the Pacific Coast Studio to introduce the most modern art techniques to the art programs of public schools, teachers colleges, and similar institutions. Lectures, confer-





Above from left to right

Entrance to the Pacific Coast Studio of the American Crayon Company.

Office desk unit designed by George Nelson for Herman

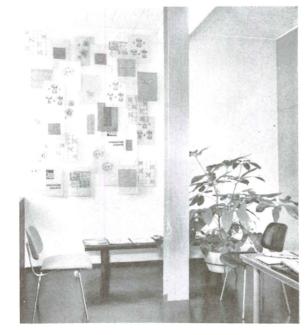
Art director's room, shown on wall silk screen motifs on colored tissue paper.



ences, and classes of instruction to teachers who in turn may influence their students to creative approaches which meet contemporary art standards, are among the services rendered by The American Crayon Company. In planning this studio, great emphasis was placed on the necessity to provide for its visitors an atmosphere which made the spirit of the firm and the modern approach to be taught immediately discernible. The use of colors, interesting materials, textures and clean, uncluttered lines provide simultaneous sensations of open space, utilitary function, and esthetic appeal. It was the architect's specific problem to provide a flexible unit whose component parts could be easily varied in size and degree of privacy depending on the particular activity performed on the premises at any given time, while still retaining the appearance of stability and organization.

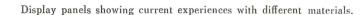
The office of the art director, Professor Emmy Zweybruck, is the only room segregated from the rest by a stationary wall and door. Beginning with the reception room and continuing through the showroom and actual studio, separations were created by a space-dividing shelf unit accommodating filing (continued on page 46)

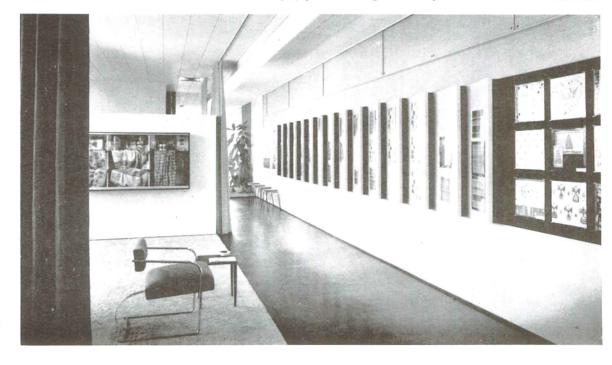


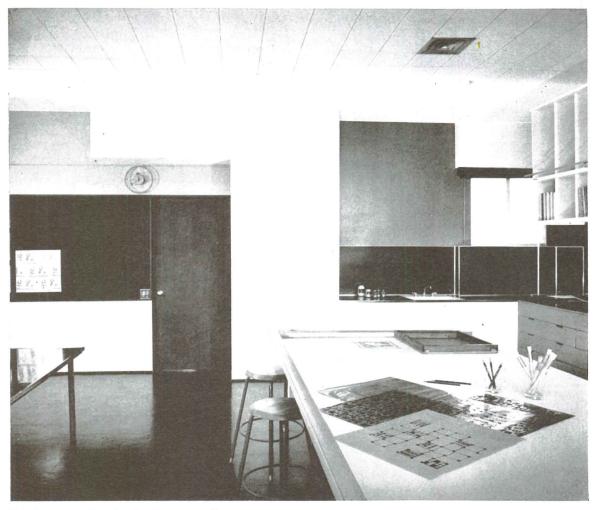




Reception room. Furniture designed by R. Neutra.







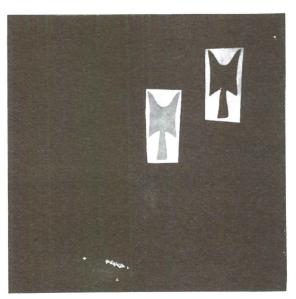
Printing room of studio showing west wall.

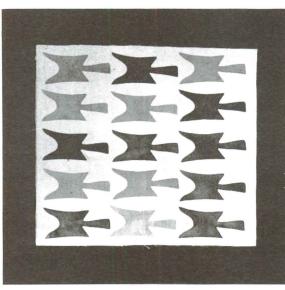
The thorough study of any technique, its law and its characteristics, is the basis of new ideas and new design results.

Professor Zweybruck believes, (instead of preparing a complicated design), in taking a knife, cutting a stencil and trying to repeat it immediately in different ways until an excellent result can be obtained. The thrill of experimenting in this way results in very interesting combinations. Later, variations in color lead to unusual color harmonies.

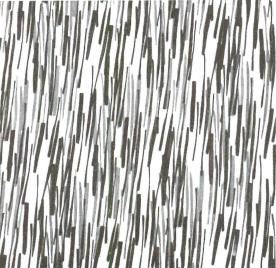
The silk screen technique allows one to experiment with a little frame by changing the repeat, changing the color and rhythm in the design. In this way the technique is the beginning for new discoveries.

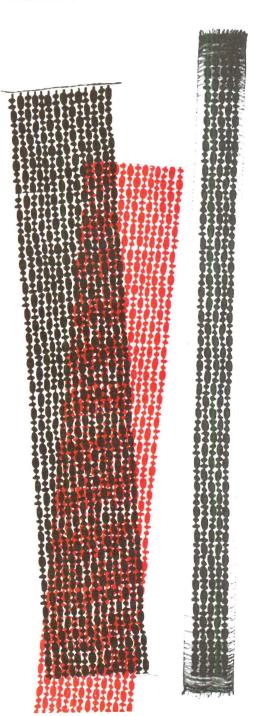
EXPERIMENTS WITH STENCIL AND SILK SCREEN TECHNIQUE

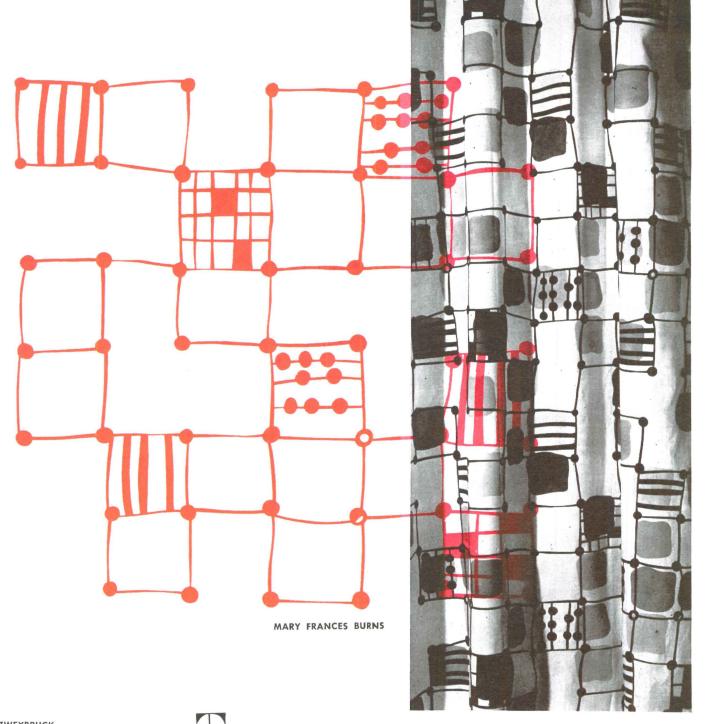


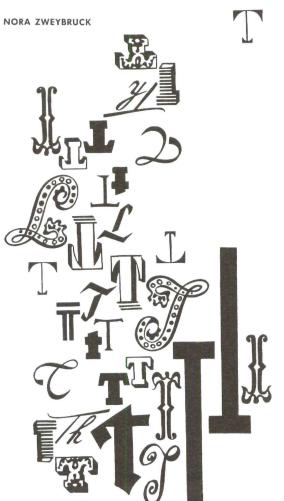




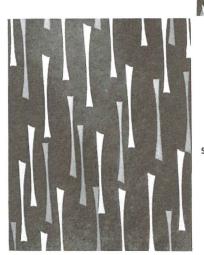






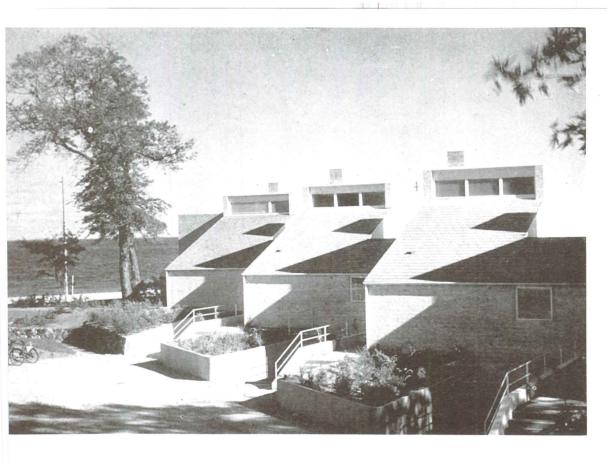


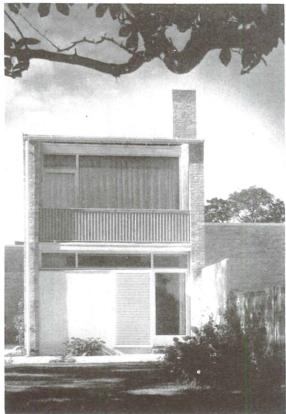






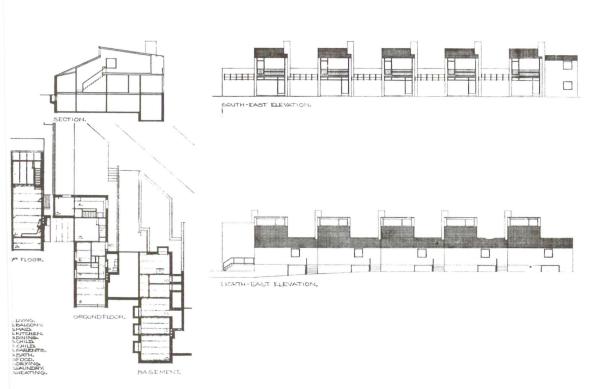
SAM HARTE





FIVE ROW HOUSES IN DENMARK

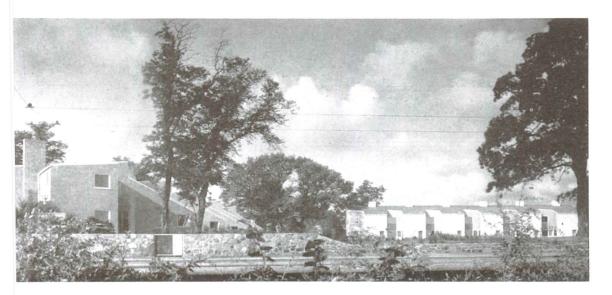
BY ARNE JACOBSEN

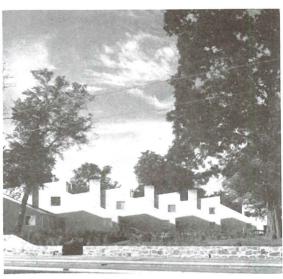


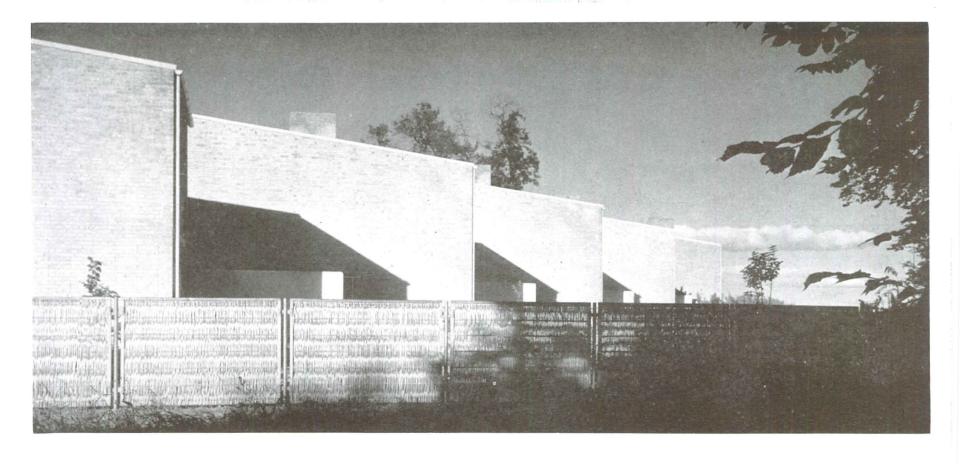
These beautifully composed dwelling units by Arne Jacobsen are not only remarkable for the careful detailing but also for the architect's very real understanding for the nature of the site and the great care and taste with which he has developed a three-dimensional composition. He has succeeded, in the interior planning, to create an illusion of space that suggests a house several times this size.

This project consists of two types of houses developed in three terraces; the staggered terrace (shown here) consists of five single-family houses facing southeast. Balcony railings are yellow and all other woodwork is white. The bricks are soft yellow which will, in time, weather to gray and blend with the granite walls and the fences of woven willow.

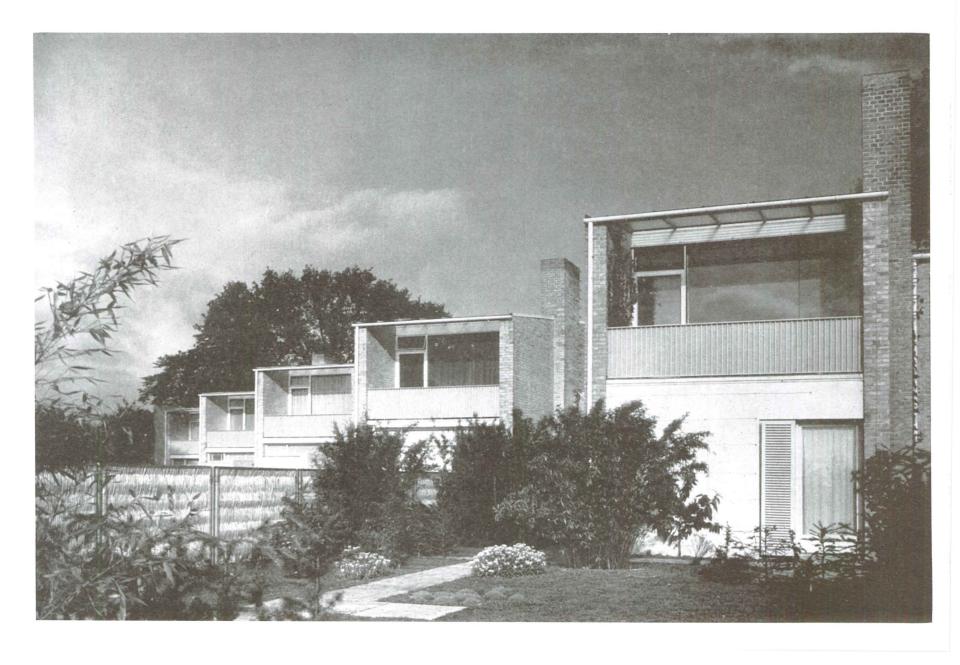
The project is on the shore of The Sound several miles north of Copenhagen.

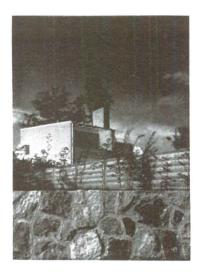






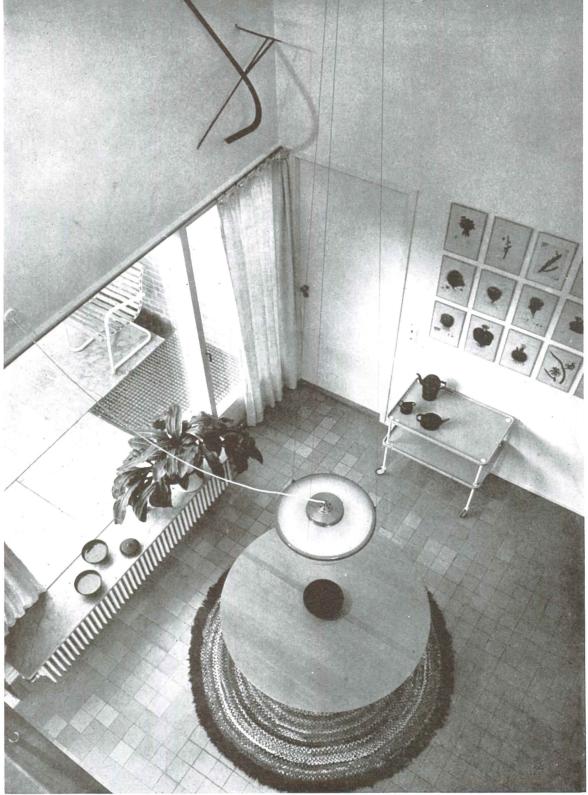
PHOTOGRAPHS BY STRUWING





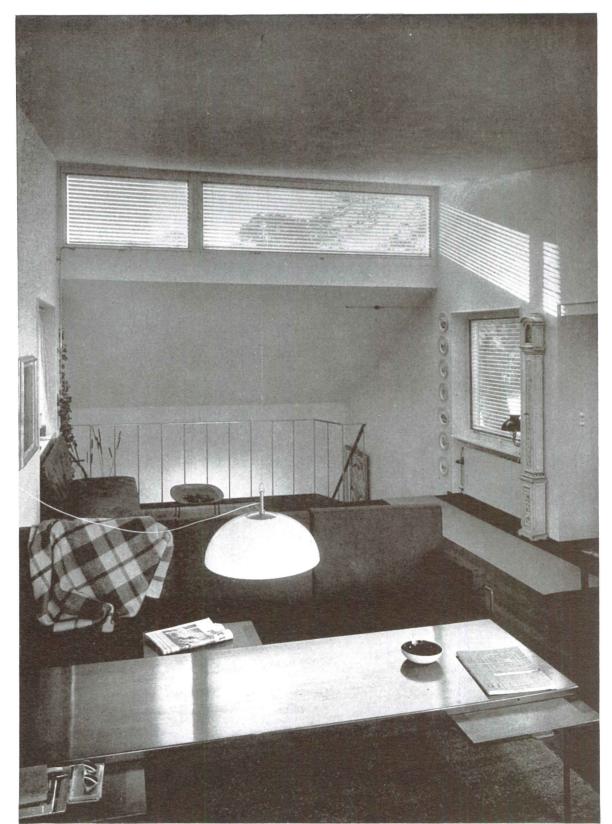
DENMARK: ARNE JACOBSEN

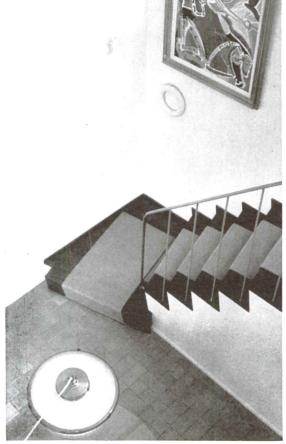


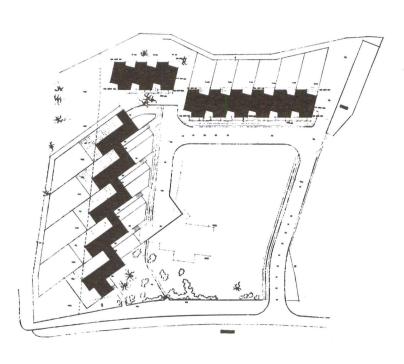


On the first floor there are one bedroom, two children's rooms, a kitchen, and a dining room which has direct access by staircase to the living room on the second floor. In this arrangement the living room has full advantage of a view across The Sound. The plan shown provides each house with a courtyard walled on three sides which can be enclosed to form an extension of the dining room.

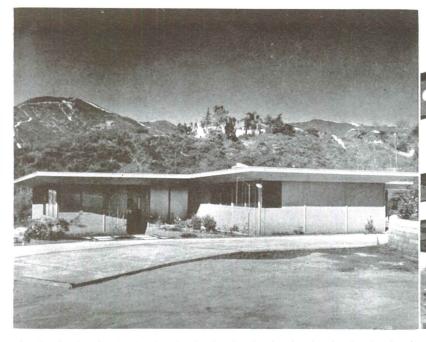




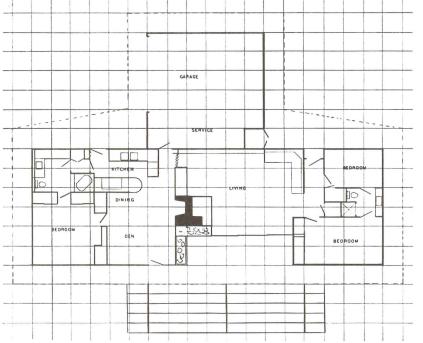




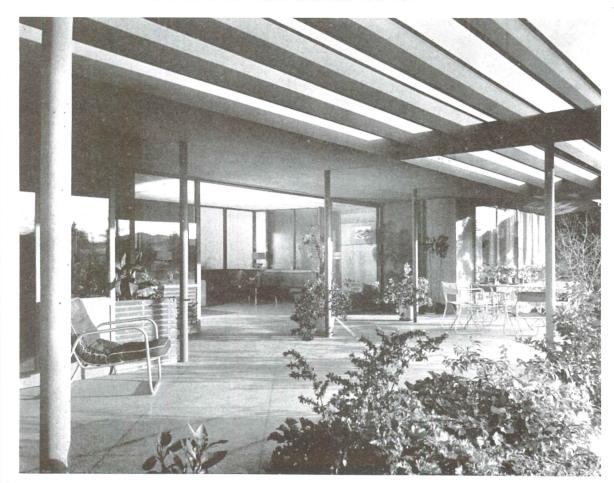








A MODULAR SYSTEM FOR THE SMALL HOUSE



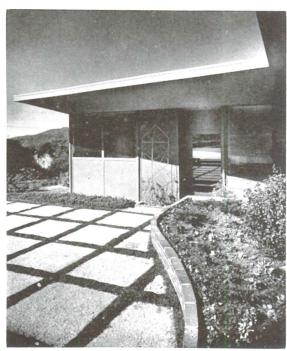
BY FREDERIC BARIENBROCK, ARCHITECT, AND EUGENE MEMMLER, DESIGNER

This house is in the nature of a prototype illustrating a production technique developed with pre-manufactured units which apply in the building of any size or shape of house. A modular system of construction lending itself to variations in plan, size, and design treatment, and using factory produced material is one answer to the problem of building.

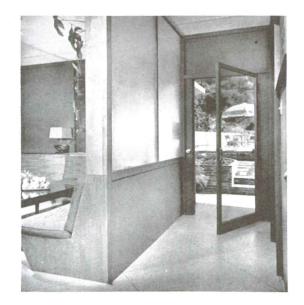
All component parts used in this house are produced by already existing manufacturers, and therefore, in normal times, the supply to the consumer would be unlimited. It is not necessary to set up any mass production factory to produce this type of modular house.

All closures in exterior walls and all interior partitions are non-load bearing curtain walls. The structual materials are termite, fungus, and wind proof. It has been found that this construction method competes in cost with other techniques now in use.

The frame work of the house is an all welded steel frame with pipe columns on the exterior walls rising out of the foundation to support joist and bridging. This simple modular frame work eliminates two design problems, namely diagonal bracing in walls and bridging over windows. A steel deck is welded on top of the joist. Cemesto,







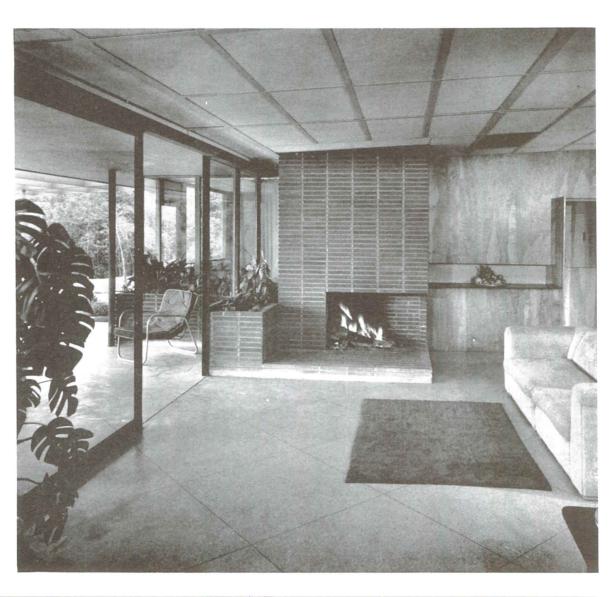


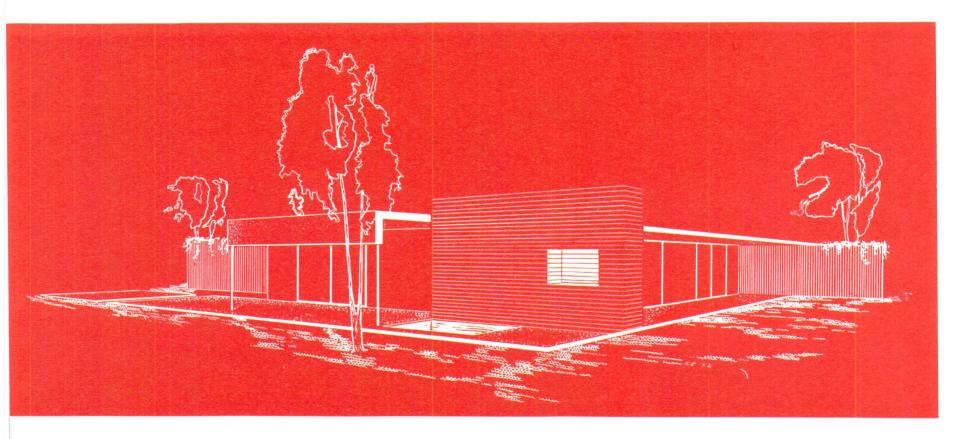
PHOTOGRAPHS BY DOUGLAS M. SIMMONDS

an insulated wall panel, and glass are placed in the openings between the columns. Interior divisions between room areas can be either glass, storage walls or other non-load bearing material according to the choice of the architect. Room divisions may also be designed to be movable so that areas may be combined at the discretion of the owner.

Part of the roof structure design is a frame work of steel that receives panels of pre-painted acoustical Fiberglas. This excellent insulating material is laid on the flanges of the steel and may be removed at any time for spray repainting. Accessible behind this ceiling are recessed lighting fixtures and all fresh water plumbing.

The final result of this research and planning is a new and interesting tool for the use of architects; and certainly the results shown well deserve the attention of all those who are interested in the development of modular units in the building of the house at reasonable minimums of cost.





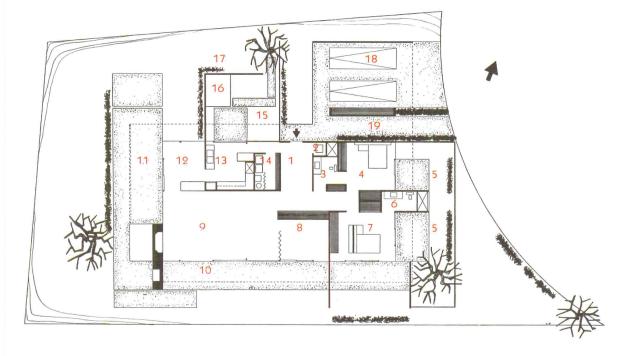
A NEW CASE STUDY HOUSE

DESIGNED BY CRAIG FLLWOOD

HENRY SALZMAN, GENERAL CONTRACTOR

Legend-:

- 1. Central entry hall
- Forced air heater closet
- 4. Bedroom
- Private bedroom courtyard
- 6. 7. Bath
- Master bedroom
- Den, TV room, or 3rd bedroom
- 9. Living
- Living terrace 10.
- 11. Dining terrace
- 12. Dining
- Kitchen
- 14. 15. Service alcove Child play
- Sandbox 17.
- Service yard Two-car carport
- Covered entryway



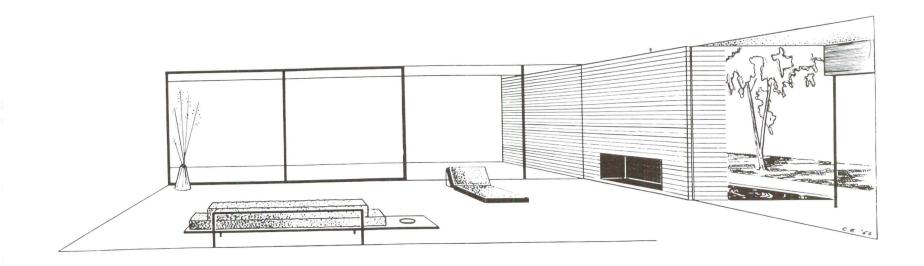
It now becomes feasible to undertake a new Case Study House as part of a program which has been continuing in this magazine over a period of years. This announcement is made with the plans far enough along to anticipate the beginning of construction within four to six weeks, barring, as usual, acts of God, of Congress, and the world situation.

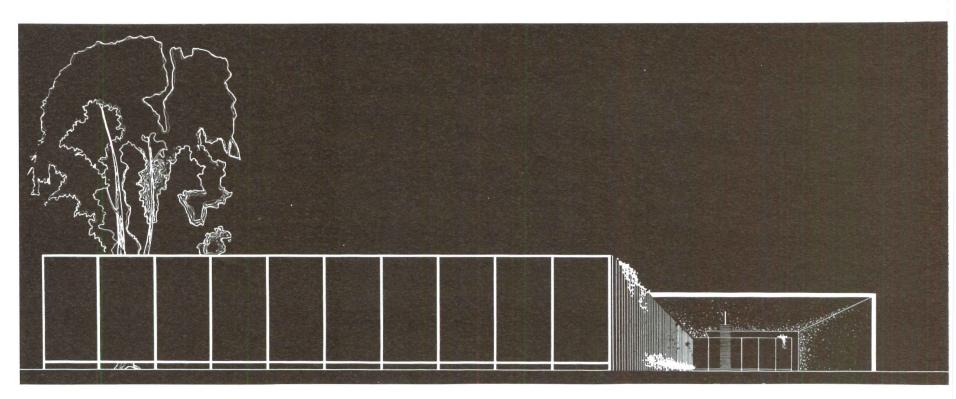
The house is to be located in the Bel Air section of Los Angeles on a property that will permit the development of a dwelling that, while economical in general concept, will offer (and generously we hope) amenities of living with practical considerations given to the too often ignored necessities in the modern house.

It will be approximately 1600 square feet in area and will be built within a reasonable economy governed, however, by quality in material and craftsmanship. The site itself is on a leveled hillside with a southerly view of city and sea and a westerly view of mountains and valleys. Irregular in shape, the property is approximately 70' x 100'. The limited lot size, with certain restricting code requirements, and the selection of view exposures have more or less governed the plan layout and site orientation. To achieve ease of construction, economy, and harmony in design of the juxtaposed elements, the basic plan is a four-foot modular rectangle, 28' x 56'. The interior walls, however, extend through the perimeter wall of steel-framed sliding glass units to give the illusion of unrestricted space and to accent the house and garden interpenetration.

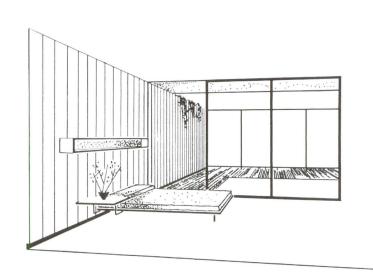
The living and dining areas (interior and exterior) enjoy both the southerly and westerly views. The kitchen has all-steel cabinets, a builtin gas range and oven, and opens to an exterior child play area beyond which there is a screened service yard. An accordion wall will allow easy and complete access to the service of the all-gas appliances.

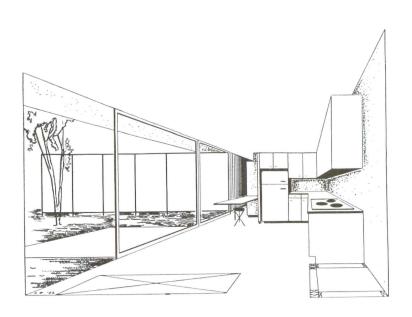
While this is to be essentially a two-bedroom house, the den will serve as either a third bedroom or as a television room. An accordion wall opens this room to the living area thereby increasing the dimensions from 28' to 40'. Both bedrooms open to private courtyards. A bed "island" in the master bedroom provides a dressing area within the room and alleviates the need for additional bath facilities; the mirrored wall behind the bed holds a (continued on page 40)





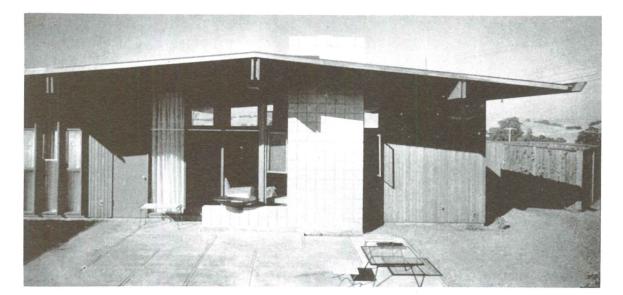
MERIT SPECIFIED MATERIALS AND PRODUCTS UP TO THIS POINT IN THE DEVELOPMENT OF THE PROJECT ARE NOTED ON PAGE 40.

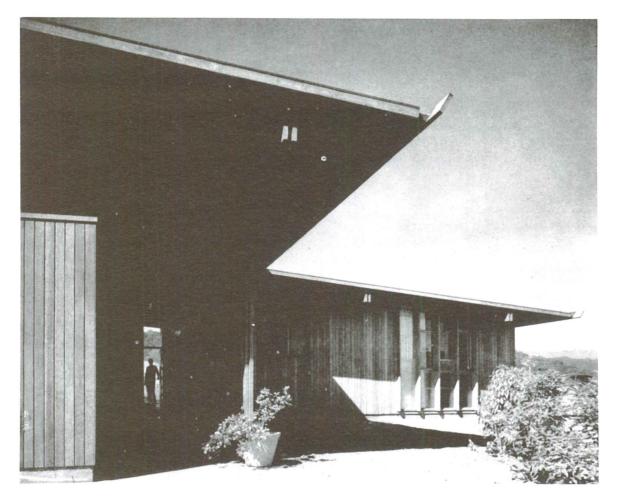






ARCHITECT-BUILDER-SITE-HOME AND COMMUNITY





THE LADERA PROJECT BY A. QUINCY JONES, JR. AND

FREDERICK E. EMMONS, ARCHITECTS

DEVELOPED BY EICHLER HOMES, INC.
SITE ENGINEER: GEORGE NOLTE

Site

The Ladera project is located in an area of rolling hills just outside the city limits of Palo Alto with views throughout 360°. The architects have given careful consideration to the nature of the terrain and adapted the houses so as to insure absolute privacy as living units. The climate through a great portion of the year permits a great deal of outdoor living, and in general plan all of the houses consider the ease of circulation to the garden and terrace areas as well as easy food service for outdoor dining. The lots had been laid out when the architects began, and were of an average size of 80' x 110'. They varied from level to slopes up to 20 per cent.

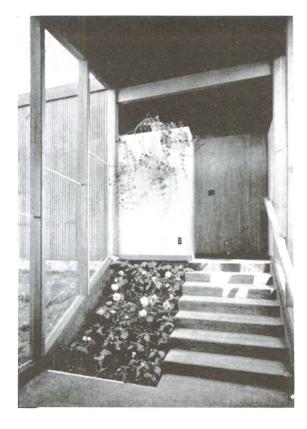
Construction: Dry construction with concrete floors covered with cork. Stud walls with redwood exteriors and mahogany plywood interior walls. Laminated wood ceilings with spans of 12'-0" between supports. The roof is laminated, using 2" x 2" and 2" x 3" Douglas Fir in alternating boards, giving a corrugated interior finish. The ceilings and beams were stained. All houses are radiant heated with automatic control. Roofs are all built up with gravel surfacing.

Equipment: All kitchens are equipped with dishwasher, garbage disposal unit, refrigerator, built-in electric range and oven, and provisions for automatic washer and dryer, and are planned to be as nearly "servantless" as possible.

General: In all of the houses the plans have been devised to give privacy of circulation from outdoors to the bedroom and bath facilities, a particularly desirable feature when it is realized that too many group projects use the living area as "entry" and circulation "hall." More than normal storage of all types has been provided, with large bedroom wardrobes, general interior storage, and, in all cases, large exterior storage closets. In each house the kitchen is open to the living area though arranged to screen preparation and clean-up activities.

Through this system of group planning Eichler Homes, Inc. has been able to provide facilities usually not found in houses of this price range. Wall and ceiling finishes are stained woods—redwood and mahogany, masonry—brick or concrete block, and glass. The floors are cork with the exception of the baths which are asphalt tile. All houses are two-full-bathroom houses with either three or four bedrooms. Each bedroom is provided with a built-in drawer unit as well as a dressing table.

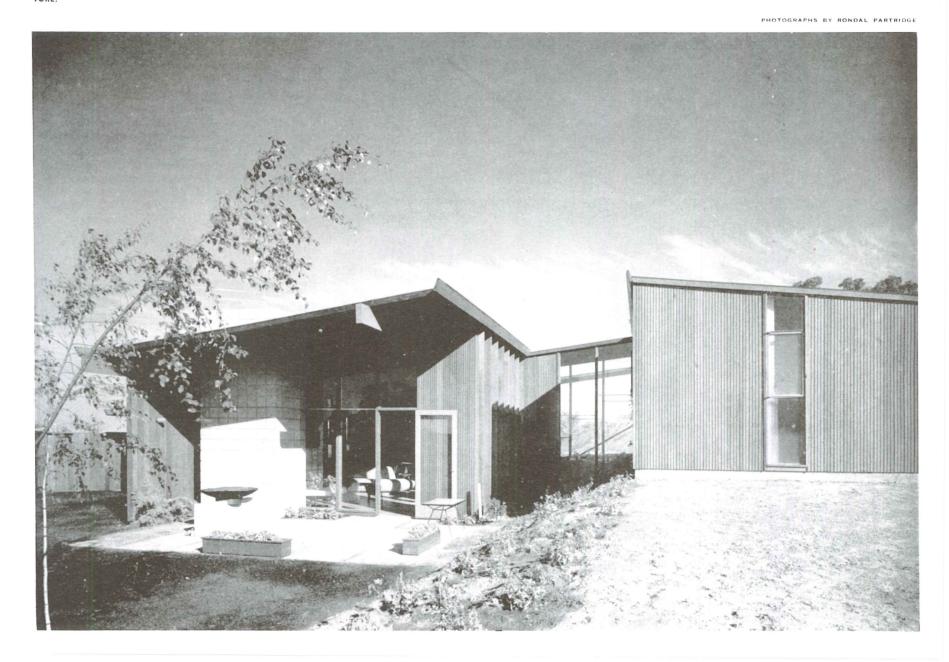
This project, one of several recently undertaken proves the enormous value of real cooperation between the architect and the builder with the result that the buyer is invariably assured of a better way of living at a much more reasonable cost.





Through skillful handling of the problem of "house to site" adaptation, as well as variations in material and the thoughtful use of fence location, the project is entirely without the usual monotony of the average residential street and the feeling of a "house tract" is eliminated.

FLOOR PLANS AND ELEVATIONS ON THIS PROJECT WERE PUBLISHED IN THE JULY, 1951, ISSUE OF ARTS & ARCHITECTURE.



ARCHITECT-BUILDER-SITE-HOME AND COMMUNITY

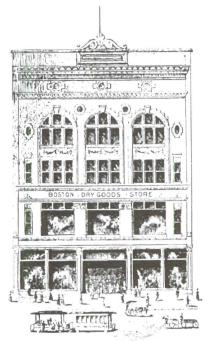




Actually this is more than the cooperative planning of a group of houses; it is an intelligent approach to the development of the community in terms of people. The Southwest Research Institute in evaluating this particular project has said: "The general development has been thoroughly reviewed by the Foundation and found to be of exceptionally high quality. The project is commended on many counts, but particularly for the general excellence of the architectural design and the attractive appearance of the houses, inside and out."









MERCHANDISING CENTER

A NEW ROBINSON'S STORE

PEREIRA & LUCKMAN, ARCHITECTS AND CHARLES O. MATCHAM, ARCHITECT

Max R. Horwitz, Project Director; Paul E. Jeffers, Structural Engineer; Samuel L. Kaye, Mechanical Engineer

RAYMOND LOEWY CORPORATION, INTERIOR DESIGN

Florence Yoch and Lucile Council, Landscape Architects; The William Simpson Construction Company, General Contractors

Bernard Rosenthal, Sculptor



FOR THE ARCHITECTS

elegant.

The Problem: To design and plan a building to house the merchandising requirements of a large department store which would not only serve an outlying community but the whole western part of the city of Los Angeles; the building to incorporate the latest developments in all phases of store planning and engineering; to provide adequate parking facilities for customers who could not walk from adjacent shopping areas but would have to drive to this now more or less isolated location which would eventually be part of a great shopping and hotel development.

The building to be very simple and distinctly continued on page 45

FOR THE INTERIOR DESIGNERS

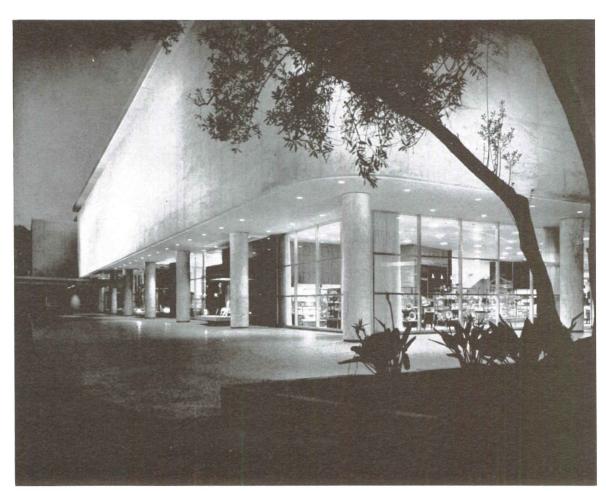
Robinson's basic design and plan were based on a sound merchandising approach, the elements of which were: to house, for the first time in its area, the complete department store range of merchandise; to maintain and fortify a reputation for high fashion merchandising; to create a distinctive atmosphere within the store which would attract and retain the interest and affection of the customer.

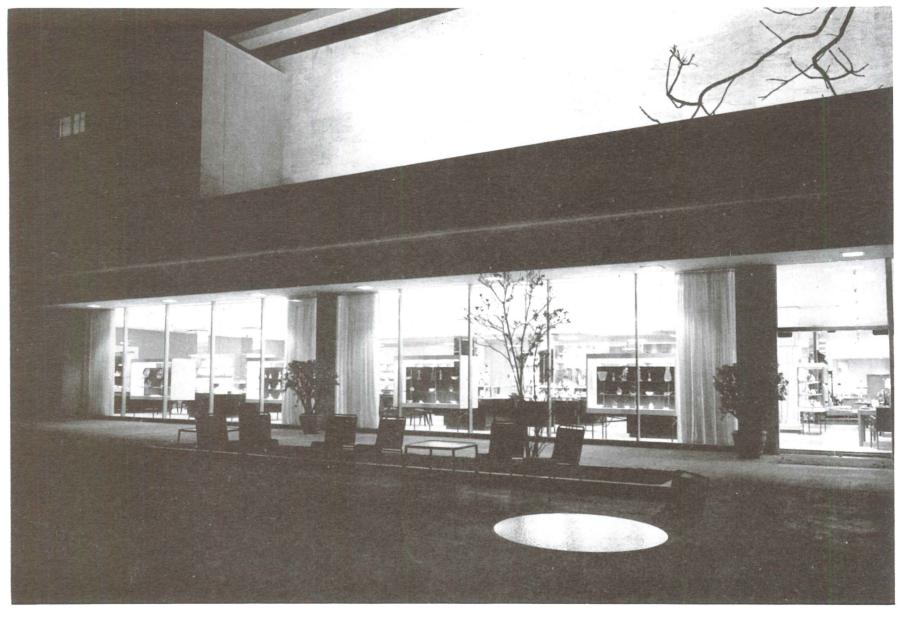
The realization in the building and its interiors of these aims calls for the reconciliation of many divergent techniques—the logic of plan and the manipulation of space in three dimensions; esthetic inventions in color, texture, materials.

continued on page 45







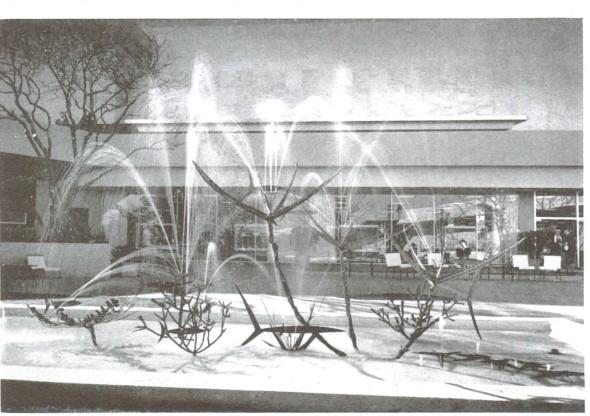


MERCHANDISING CENTER



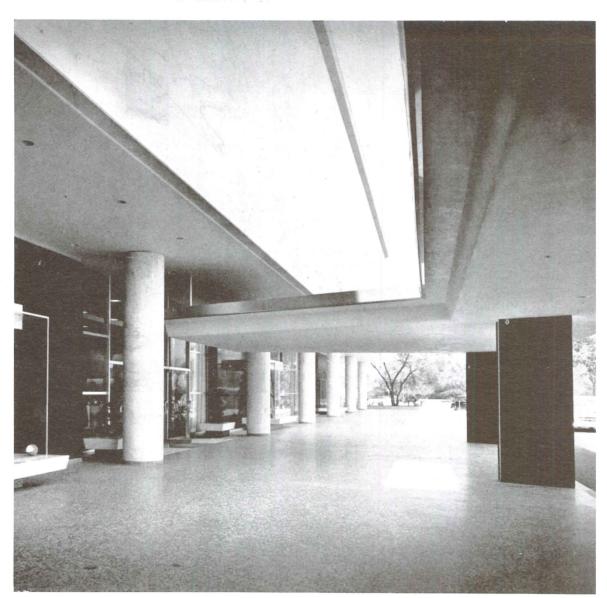


THE BERNARD ROSENTHAL FOUNTAIN IN THE LOWER-LEVEL GARDEN COURT OF THE NEW STORE











P R O D U C T S



merit specified

for the new Case Study House

The following is a list of those materials which have, up to the moment, been specified by the designer for the new Case Study House, and which represents a careful selection on the basis of quality, design, or general usefulness. They have been selected from among many good products as the best suited to a specific purpose, or, at least, best suited to the use to which this individual designer intends to put them. They are, therefore (within the meaning of this program) Merit Specified. There will be other Merit Specifications added as the project develops.

STEELBILT SLIDING GLASS DOORS AND WINDOWS: The new Case Study House is the fourth for which Steelbilt sliding glass doorwalls and windows have been Merit Specified. With a design that specifies glass for three and one-half elevations, solidity, weatherseal, ease of operation and absence of maintenance problems were vital considerations. These are known qualities of Steelbilt units. Especially important is the engineering which makes doorwalls tight against wind and water without auxiliary weatherstripping. "Thermo-glaze," which is dual-glazed on the job will be used as an insulating partition. Dehydration of the air space between the double glass is constantly controlled by a novel device. "Thermo-glaze" makes its CSH debut this year. Steelbilt units are manufactured by Steelbilt, Inc., 4801 East Washington Boulevard, Los Angeles 22, California.

THERMODULOR FORCED AIR HEATING CONTROLS: The forced air heating system of the new Case Study House will be operated by Thermodulor controls, which automatically modulate heat output and airflow in accordance with comfort requirements. This control system consists of a special type of thermostat and gas valve for high-low flame operation and a thermostatic variable speed control, called Thermodrive, for modulated blower operation. These controls provide: variable burner and blower regulation for level, accurate temperature control; steady flow of air steadily heated at moderate, comfortable temperature; continuous air circulation for even heat distribution from floor to ceiling and throughout the rooms; and gentle warm air movement for healthful air change.

Thermodulated heating performance is continuous while heat is needed and modulated in temperature and velocity as heat flow is thermostatically increased or decreased to meet comfort requirements. In contrast, ordinary forced air heating—operated by merely on-off controls—is on-off heating by intermittent spurts of heat a maximum temperature and velocity only.

The Merit Specification in this instance goes to more than just a product; it goes to an engineering achievement that provides proper operation of forced-air heating through modulation. Applicable to virtually any forced air furnace, Thermodulor controls incorporate an ingenious invention in simple durable equipment that costs but a small fraction of the entire heating system. Economy of fuel consumption and increased equipment life more than offset the initial cost. Thermodulor controls are distributed through authorized heating dealers and contractors by Carvell Heat Equipment Co., 1217 Temple Street, Los Angeles 26, Calif.

REVOLVODOR WARDROBES: Revolvodor is a uniquely successful answer to the storage problem. It has three to five times more space than the average closet and increases the usefulness of a storage area by making it possible to examine the entire wardrobe in an orderly arrangement on eight spacious trays.

At a finger touch the door revolves open or shut. There is a full length mirror door which opens into five shelves having storage capacity of an average chest of drawers. The space is divided into full length clothing rack, shoe rack at the bottom, hat shelf at the top. The trays inside use otherwise wasted space.

Revolvodor can be used not only for the purposes of storage, but in various openings, as a buffet bar between kitchen and entertainment area. Revolvodor is manufactured by the Coast Store Fixture & Manufacturing Corporation and marketed by Revolvodor Corporation, 1520 E. Slauson Blvd., Los Angeles 43, Calif.

WESTERN-HOLLY AUTOMATIC BUILT-IN GAS COOKING UNITS: These units combine the convenience of built-in location with the advantages of gas. Top-burner cooking and open baking and broiling are provided by separate units. Both the top and the oven and the broiler unit are available in stainless steel or white porcelain enamel though there are other colors available.

The oversize oven may be placed at any height, although oven bottom at counter height is recommended. It is of one-piece construction, and has double assurance of safety and efficiency through the use of both Fiberglas insulation and dead-air space. The oven is equipped with a Telechron automatic cooking clock and also has a Telechron timer. A part of the same unit is a Modern Way glide-out broiler.

The four-burner cooking top with its controls was designed to be set as a unit into the counter work surface of a base cabinet. These products were awarded merit specification on the basis of excellent engineering and design. They are manufactured by Western-Holly Appliance Co., 8536 Hays St., Culver City, Calif.

GAS-FIRED AUTOMATIC INCINOR.—This product is completely automatic. Once the material to be disposed of is placed in the combustion chamber and the dial set, the unit takes care of itself. The combustion chamber is heavy-gauge sheet steel with cast iron top and insulated lid; the grates are heavy cast iron; ashes drop into a removable drawer. The unit burns wet or dry garbage and trash. The setting of the clock turns on the gas and lights the burner automatically. At the end of the burning time, the gas to the burner is turned off automatically. A safe and positive-acting thermomagnetic valve controls the pilot. This excellent product is manufactured by Bowser, Inc., Incineration Division, Cairo, Illinois.

NUTONE PRODUCTS.—Several units from this company will be used in the new Case Study House. The Heat-a-Lite electric ceiling heater which is also an overhead light and an air circulator. The Heat-a-Lite provides uniform temperature throughout the entire room. The fan draws already heated air from the ceiling and forces it down, maintaining even temperature by re-circulating the warm air. Two NuTone clock and door chime units will be installed; also a Push-Lite which is an electrically lighted pushbutton, weather and tarnish proof, easily installed in any doorway. These products are manufactured by NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio and distributed on the West Coast through NuTone, Inc., 919 East Thirty-first Street, Los Angeles 11, California.

SHIRLEY STEEL KITCHEN SINK AND CABINETS: Shirley steel kitchen sink and cabinet combinations have been merit specified for the new Case Study House. Carefully designed and engineered for utility and beauty, they are produced in a standardized series of individual matched units. Sinks are formed from deep-drawing 14-gauge porcelain-enameling steel; cabinets are fabricated from cold-rolled, furniture steel—solidly spot-welded—and finished in highest quality, baked-on synthetic enamel inside and out for maximum durability, flexibility and permanent adhesion. Flush design of door and drawer fronts, with doors hung on semiconcealed hinges, facilitates maintenance. All sink-cabinet combinations and base storage cabinets are mounted on a full 3" recessed base. Drawer and door pulls are chromium plated and rounded to insure against snagging. All doors have plunger-type catches, and rubber bumpers on both drawers and doors allow no metal-to-metal contact. All drawers glide on non-ferrous runners with ball-bearing-like action and are equipped with positive stops, released for drawer removal.

This equipment, specified for its excellent designing and engineering, is manufactured by the Shirley Corporation, Indianapolis 2, Indiana.

VAN-PACKER CHIMNEY.—The Van Packer chimney has an average of only five joints made in the simplest and most effective way. Section ends are precision ground to perfect flatness and permanently bonded with acid proof cement. To provide additional strength the sections are clamped together with joint bands, thus assuring perfect alignment and permanent sealing of joints. Tests have proved that the Van-Packer joint is not affected by extreme temperature, freezing and thawing, heat shock or building vibration and settlement.

It is easy to install. The Van-Packer chimney is packaged and shipped complete—ready for quick and easy assembly and installation. It requires no special tools. The Van Packer insulated chimney carries the U. L. label; the lining is made of tested fire clay; The Underwriters tests have shown that the chimney, under all conditions of service, is completely safe, durable, practical and permanent. It is made by the Van-Packer Corporation, 209 South La Salle Street, Chicago 4, Illinois.

GLIDE-ALL SLIDING DOORS.—This is a simple floor-to-ceiling installation saving time, labor, and materials. It makes possible more usable room and closet space and is quiet, smooth, and dependable in operation. The floor-to-ceiling installation eliminates studding, framing, and plastering time and expense usually required for closets and wardrobes. They are furnished complete with rollers and tracks and expertly engineered by Woodall to provide dependable operation for years. These sliding doors are a modern development of Woodall Industries, for low-cost, highly functional wardrobes and closets and also as room dividers. They are made by Woodall Industries, Inc., and distributed through Service Industries, Inc., 4326 Van Nuys Boulevard, Sherman Oaks, California.

ALL-GAS HOUSE.—All appliances in the new Case Study House will be gas. They have been chosen because of the dependability, the cleanliness, and the economy of gas, and for their particular excellence in design and fabrication. In subsequent issues, a list of the specified appliances will be given in full detail.

A NEW CASE STUDY HOUSE continued from page 32

dressing table cabinet with a concealed minimum-sized stainless steel lavatory. Construction is to be of concrete floor slab with vertical framing of steel $2\frac{1}{2}$ square pipe columns or 4" "H" columns at eight-foot on centers. Horizontal roof spans are minimized to allow the economical use of wood beams in the framing of the plastered ceiling/roof slab.

Interior and exterior walls are of plaster and vertical wood siding. All plaster is of lightweight, insulating pumice aggregate. The bedroom courtyard is enclosed with obscure glass or plastic panels set in steel angle and "Tee" sections. In order to define the roof slab as an independent element, all doors and glazing are ceiling height.

Sliding wardrobe doors are of steel-framed compressed wood fibre hardboard. Bedrooms also have revolving type closets.

The elevations and the general plan as shown will be very much the house as built, subject only to minor variations as the project develops. Merit specified materials will be noted in this and subsequent issues, and their use and installation discussed during the construction of the house. As in the other Case Study Houses which now total 13 built from plans commissioned from outstanding architects and designers we hope that this will be one of the several of which we have every reason to be proud, and we hope to add to the evidence, for those who are not already convinced, that the contemporary house built with a knowledge of materials and the techniques most suitable to the modern world makes for the best kind of living and human adjustment to the contemporary environment.



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PRODUCT LITERATURE

continued from page 19

ter excellent line of contemporary architectural pottery designed by John Follis and Rex Goode; large manheight pots, broad and flat garden pots; mounted on variety of black iron tripod stands; clean, strong designs; data belongs in all files.—Architectural Pottery, 3562 Meier Street, Venice, California.

(426) Contemporary Clocks: Attractive folder Chronopak contemporary clocks designed by George Nelson; 15 crisp, simple, unusual models; one of best sources of information; worth study, file space.—Howard Miller Clock Company, Zeeland, Mich.

• (152) Door Chimes: Color folder Nu-Tone door chimes; wide range styles, including clock chimes.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(161a) Highly original fabrics for custom lamp shades. Contemporary in design, utilizing unusual and striking decorative details. Individually designed to carry out all specified decorative motifs, Most unusual. Fabulous Fabrics.—8273 Clinton Street, Los Angeles 48, Calif.

FABRICS

(955) Contemporary Fabrics: Information one of best lines contemporary fabrics. including hand printed and correlated solids for immediate delivery: Textura by Testa, consisting of small scale patterns creating textures rather than designs; reasonably priced; definitely deserves close appraisal.—Angelo Testa & Company, 49 East Ontario Street, Chicago, 11, Ill.

(148a) Fabrics: Sample book available to qualified buyers, architects, designers, interior decorators, etc. Good collection, both Belgium and English imported linens. Large line of woven textures, specializing contemporary fabrics. Also broadly diversified line casements. Wide color ranges. Harmill Fabrics. 106 S. Robertson Blvd., Los Angeles 48, Calif.

(988) Silks: Information Scalamandre silk fabrics; wide range patterns, designs, colors; one of best sources of information.—Scalamandre Silks, Inc., 598 Madison Avenue, New York, N.Y.

FLOOR COVERINGS

(89a) Carpet Strip, Tackless: Full color brochure detailing Smoothedge tackless carpet strip: Works on curtain stretcher principle; eliminates tack indentations, uneven installations. — The Roberts Company, 1536 North Indiana Street, Los Angeles 63, Calif.

(989) Custom Rugs: Illustrated brochure custom-made one-of-a-kind rugs and carpets; hand-made to special order to match wallpaper, draperies, upholstery, accessories; seamless carpets in any width, length, texture, pattern, color; inexpensive, fast service; good service, well worth investigation.—Rugcrofters, Inc., 143 Madison Avenue, New York 16, N.Y.

(309) Rugs: Catalog, brochures probably best known line contemporary rugs, carpets; wide range colors, fabrics, patterns; features plain colors.—Klearflax Linen Looms, Inc., Sixtythird St. at Grand Ave., Duluth, Minn.

(487) Rugs: Full color brochure "Colorama" by Clara Dudley, empha sizing colors, textures, patterns featuring Alexander Smith & Sons rugs, carpets.—John Goodwillie, Alexander Smith & Sons Carpet Company. Saw Mill River Road, Yonkers, N. Y.

FURNITURE

(138a) Contemporary Furniture, Accessories, Fabrics: Full information complete line top contemporary furniture, accessories, fabrics; Dunbar, Herman Miller, Howard Miller, Eames, Knoll, Pascoe, Glenn, Middletown, Risom, Pacific Iron, Ficks Reed, Nessen, Pechanec, Modern Color, Laverne, Finland House, Ostrom-Sweden, Swedecraft, Hawk House, Kurt Versen, Follis & Goode, Gotham, Milano, Heath, Stimulus, Raymor; offers complete safety on level of authenticity; special attention to mail order phase of business; data belongs in all files.—Carroll Sagar & Associates, 7418 Beverly Boulevard, Los Angeles 36, California.

(323) Furniture, Custom and Standurd: Information one of best known lines contemporary metal (indoor-out-loor) and wood (upholstered) furniture; designed by Hendrik Van Keppel, and Taylor Green—Van Keppel Green, Inc., 9501 Santa Monica Boulevard, Beverly Hills, Calif.

(975) Furniture in Kit Form: Information well designed contemporary string, tape chairs in unfinished knocked-down kits ready for assembly; also tables; available by mail order at very reasonable prices; also prefinished at slightly higher prices; well worth investigation.

—Calfab Furniture Company, Post Office Box 215, San Gabriel, Calif.

(316) Furniture: Information top lines contemporary furniture designed by Eames, Naguchi, Nelson.—Herman Miller Furniture Company, Zeeland, Mich.

(314) Furniture, Retail: Information top retail source best lines contemporary lamps, accessories, fabrics; designs by Eames, Aalto, Rhode, Naguchi, Nelson; complete decorative service.—Frank Brothers, 2400 American Avenue, Long Beach, Calif.

(6a) Modern Office Furniture: Information one of West's most complete lines office, reception room furniture; modern desks, chairs, tables, divans, matching accessories in woods, metals; wide range competitive prices on commercial, custom pieces: professional, trade discounts.—United Desk Company, Twelfth and Olive Streets, Los Angeles, Calif.

(15a) Swedish Modern: Information clean, well designed line of Swedish modern furniture; one of best sources.
—Swedish Modern, Inc., 675 Fifth Avenue, New York 22, N. Y.

(136a) Wormley Pieces: Catalog new Dunbar Americana pieces designed by Edward J. Wormley; good contemporary for living, dining rooms; predominating material is walnut; others include birch, cherry, hickory; novel functional features include hot plate built into lazy Susan dining table, dining chairs that revolve, engineered cabinet interiors, electric stoves in storage units; well worth inspection.—Dunbar Furniture Corporation of Indiana, Berne, Indiana.

HARDWARE

• (16a) Contemporary Locksets: Full color contemporary Kwikset pin-tumbler, cylindrical locksets; clean design, simple operation, precision engineered, rugged construction; unique cam action locking device provides positive knob locking; half-round spindle reduces number working parts; hand-finished in satin, polished chrome, brass, satin bronze; merit specified for CS-House 1950.—Kwikset Locks, Inc., Anaheim, Calif.

HEATING & AIR CONDITIONING

(9a) Automatic Kitchen Ventilators: Folder Fasco automatic kitchen ventilators; keeps kitchens clean, cool, comfortable; expel steam, grease, cooking odors; outside wall, inside wall, "ceiln-wall" installations; completely automatic, easy to install, clean; Fasco Turbo-Radial impeller; well engineered, well designed.—Fasco Industries, Inc., Rochester 2, N. Y.

Combination Ceiling Heater, (143a)Light: Comprehensively illustrated information, data on specifications new NuTone Heat-a-lite combination heater, light; remarkably good design, engi-neering; prismatic lens over standard 100-watt bulb casts diffused lighting over entire room; heater forces warmed air gently downward from Chromalox heating element; utilizes all heat from bulb, fan motor, heating element; uses line voltage; no transformer or relays required; automatic thermostatic controls optional; ideal for bathrooms, children's rooms, bedrooms, recreation rooms; UL-listed; this product definiteworth close appraisal. -NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

(994) Heating Facts: Remarkably well prepared 20-page question-and-answer brochure "How to Select Your Heating System" featuring Lennox heating equipment, now available; practical, readable information by world's largest manufacturers; should be in all files.—Dept. AA-5, The Lennox Furnace Company, 974 South Fair Oaks Avenue, Pasadena.

• (827) Kitchen Ventilating Fans: Well illustrated 4-page folder featuring new NuTone kitchen ventilating fans; wall ceiling types; more CFM than competitive models in same price range; only screw driver needed to install; quickly removable grille, lever switch, motor assembly rubber mounted; well designed, engineered; merit specified for CSHouse 1950.—NuTone, Inc., Madison and Red Bank Roads, Cincinnati 27, Ohio.

• (156a) Modulated Heat Flow: How to Tame Your Forced Air Heating. Describes Thermodular controls, engineering achievement for modulated control of forced air heating. Any furnace operated by Thermodulor control (instead of ordinary on-off, full-operation only, controls) provides heating comfort free from such defects of on-off operation as: cold blasts at starts, then hot blasts and overheating; uneven temperature and uneven distribution of heat; cold floors and chilly drafts; noisy furnace and blower operation. This improvement provides modulated warm air flow that is continuous while heat is needed and modulated in temperature and velocity in accordance with comfort requirements. The result is soft, even, modulated heat flow, always at just the right temperature and velocity for comfort. Thermodulor controls distributed through authorized heating dealers and contractors by Carvell Heat Equipment Co., 1217 Temple Street, Los Angeles 26, California. MA. 9-1491.

(127a) Registers, Grilles: Comprehensive 44-page illustrated catalog giving complete information, technical data, sizing charts Hart & Cooley registers, grills; include full range gravity and air conditioning, furnace accessories; good source of information, particularly in terms of installation, requirement features; well worth file space; these products merit specified CSHouse 1952.—Hart & Cooley Manufacturing Company, Holland, Mich.

(111a) Packaged Attic Fan; Literature giving full data simplified packaged attic fan; vertical discharge unit, builtin suction box 3' square projects only 17½ above attic floor; good for use over narrow hallways, in low attics; fan, motor, suction box in one unit; automatic ceiling shutter operated by wall switch; shutter, trim finished in light ivory baked enamel; available in 4750 and 6800 CFM capacities; other models in capacities of 7600 and 977 CFM; air delivery ratings certified.—Robbins & Myers, Inc., 387 South Front Street, Memphis, Tennessee.

• (907) Quick Heating: Comprehensive 12-page catalog featuring Markel Heetaire electrical space heeters; wall-attachable, wall-recessed, portable; photographs, technical data, non-technical installation data; good buyer's guide.—Markel Electric Products, Inc., Buffalo 3, N. Y.

(142a) Residential Exhaust Fans: Complete information installation data Lau Niteair Rancher exhaust fan for homes with low-pitched roofs; quiet, powerful, reasonably priced, easily installed; pulls air through all rooms, out through attic; available in four blade sizes; complete packaged unit horizontally mounted with belt-driven motor; automatic ceiling shutter with aluminum molding; automatic time switch optional; rubber cushion mounted; well engineered, fabricated.—The Lau Blower Company, 2017 Home Avenue, Dayton 7, Ohio.

(151a) Fiberglas (T.M. Reg. U.S. Pat. Off.) Perimeter Insulations: Write for Design Data A.I.A. Fil3 37-B-3, "Fiberglas Perimeter Insulations for Concrete Floor Slabs." Describes properties and advantages—furnishes application data and detailed drawings on this insulation used for comfort and fuel economy in new basementless construction between foundation walls and poured concrete floors. Heating coils or perimeter heating (warm air) in the floor slab increase need for it. Assures warmer, more comfortable floors. Fiberglass Perimeter Insulations, made of ageless fibers of glass provide durable insulation where it is needed. Extremely low heat conductance—resist exposure to soil acids—because of resiliency act as expansion joints—light in weight and easy to install—meet FHA's minimum property requirements. Owens-Corning Fiberglas Corp., Dept. 88-L, P.O. Box 89, Santa Clara, Calif.

LIGHTING EQUIPMENT

(34a) Accent and Display Lighting: Brochure excellently designed contemporary Amplex "Adapt-a-Unit" Swivelite fixtures; clean shapes, smart appearance, remarkable flexibility, ease of handling; complete interchangeability of all units, models for every type of dramatic lighting effects; includes recessed units, color equipment; information on this equipment belongs in all files.—Amplex Corporation, 111 Water Street, Brooklyn 1, New York.

(Z7A) Contemporary Commercial Fluorescent, Incandescent Lighting Fixtures: Catalog, complete, illustrated specification data Globe contemporary commercial fluorescent, incandescent lighting fixtures; direct, indirect, semi-indirect, accent, spot; remarkably clean design, sound engineering; one of most complete lines; literature contains charts, tables, technical information; one of best sources of information on lighting.—Globe Lighting Products, Inc., 2121 South Main Street, Los Angeles 7, Calif.

(909) Architectural Lighting: Exceptionally well prepared 36-page catalogue architectural lighting by Century for stores, display rooms, show windows. restaurants, museums, churches, auditoriums, fairs, exhibits, hotels, night clubs, terminals; features optical units, downlites, decorative units, reflector units, fluorescent units, spots, floods, strips, special signs, color media, dimmers, lamps, controls; full data, including prices; worth study, file space.—Century Lighting, Inc., 419 West Fiftyfifth Street, New York 19, New York

(964) Bank, Office Lighting: Brochure planned lighting for banks, office; covers recent advances use standard lighting equipment for architectural, illuminating results and influences properly maintained foot-candle levels to improve efficiency, increase working accuracy, add visual comfort; data costs, installation, maintenance; well illustrated; one of best sources information on subject.—Pittsburgh Reflector Company, 452 Oliver Building, Pittsburgh 22, Pa.

(155a) Contemporary Lighting Fixtures: Complete range of fixed and adjustable recessed units, dome lights, lamps; articulate new shapes in modern finishes, reel lights; new concepts in ceiling and wall mounted candelabra fixtures.—Showroom: Gruen Lighting, 8336 West Third Street, Los Angeles, California.

(910) Theatrical Lighting: Smartly designed 48-page catalogue showing best in contemporary theater lighting for state, exhibits, window displays, pageants, fashion shows, dance halls, cabarets, night clubs and fairs by Century; lights, special equipment, control equipment, accessories; one of most complete workbooks published, completely illustrated and with prices; this is a must.—Century Lighting, Inc., 419 West Fiftyfifth Street, New York 19, New York.

(965) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lense, downlights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed, surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; selected units merit specified for CSHouse 1950.

—Ledlin Lighting, Inc., 49 Elizabeth Street, New York 13, N.Y.

(159a) Decorative Lighting: Custom-made lighting fixtures, residential and commercial, specially designed by our staff of designers and artists and executed by skilled craftsmen. Designing service available on modern and period styling; special attention given to your specifications and design.—Sidney C. Dorner Company, 548 North La Cienega Boulevard, Los Angeles 48, California.

(36a) Slimline Fluorescent: Illumination data, specifications new Collegiate Slimline Fluorescent fixtures; designed for economical, efficient operation in commercial, institutional installations; steps up lightlevels with Duraglo white synthetic enamel finish; single-pin instant starting lamp, no starter needed; piano hinge assemble permits rapid lamp changes; well designed, soundly engineered; overall length 96½", width 13½"; pendant or pedestal-type mounting.—Smoot-Holman Company, Inglewood, Calif.

MISCELLANEOUS

(360) Telephones: Information for arch itects, builders on telephone installations, including built-in data.—P. E.

Company, 740 South Olive Street, Los Dvorsky, Pacific Telephone & Telegraph Angeles 55, Calif.

PAINTS, SURFACE TREATMENT

(162a) Zolatone Process: Information on new revolutionary painting system; true multi-color paint permits application to a surface of multi-color pattern in single spray coat; no special spray equipment required nor special techniques; multiple colors exist separately within Zolatone finish, do not merge nor blend; intermixing of varying ratios of colors and sizes of aggregates produces infinite number of possible multi-color blends; washable, exceptionally abrasion resistent; provides excellent finish for most materials used in building construction: wood, metal, plaster, cement, stone, glass, tile, wall boards, Masonite, paper; tends to conceal flaws and surface imperfections; used to paint exterior surface of new J. W. Robinson Building in Beverly Hills; information belongs in all files.—Manufactured by Paramount Paint and Lacquer Company, 3431 East Fifteenth Street, Los Angeles 23, Calif.

PANELS AND WALL TREATMENTS

(902) Building Board: Brochures folders Carrco Wallboard, which is fire resistant, water resistant, termite proof low in cost, highly insulating, non-warping, easy to work, strong, covered with one paint coat, finished on both sides, semi-hard, and uniform; 4'x8' sheets 1/4" in thickness; merits close attention.

—L. J. Carr Company, Post Office Box 1282, Sacramento, Calif.

(585) Etchwood Panels: Literature Etchwood, a "3-dimensional plywood" for paneling, furniture, display backgrounds; soft grain burnished away leaving hardwood surface in natural grain-textured surface; costs less than decorative hardwood plywood; entirely new product, merits close consideration. — Davidson Plywood & Lumber Company, 3136 East Washington Boulevard, Los Angeles, Calif.

(160a) Mosaic Clay Tile for walls and floors—indoors and out. The Mosaic Line includes new "Formfree" Patterns and Decorated Wall Tile for unique random pattern development; colorful Quarry Tile in plain and five "non-slip" abrasive surfaces; and handcrafted Faience Tile. The Mosaic Tile Company, 829 North Highland, Hollywood 38. HIllside 8238.

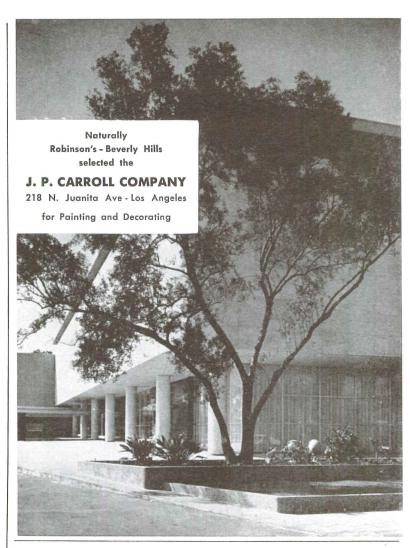
PLUMBING FIXTURES, ACCESSORIES

(826) Bathroom cabinets: Folder bathroom cabinets, one piece drawn steel bodies, bonderized after forming; also chrome bath accessories and wall mirrors.—F. H. Lawson Company, Cincinnati, Ohio.

(55) Water Heaters, Electric: Brochure, data electric water heaters: good design.—Bauer Manufacturing Company, 3121 W. El Segundo Boulevard, Hawthorne, California.

ROOFING

• (995) Aluma-Life Roofing: Folders, specification data light-weight Aluma-Life roofing; uses aluminum foil, 99.4 per cent pure, between cotton gum base layers with a coating of marble or granite chips of selected colors; rated "A" by National Board of Fire Underwriters, approved by FHA; hurricane specifications; insulation value equals 2" of mineral wool; particularly good for modern design; merit specified for use on CSHouse 1950. — Aluminum



ROBINSON'S BEVERLY



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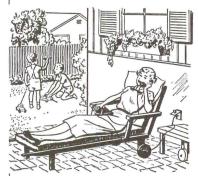
PARAMOUNT PAINT & LACQUER CO.

Manufacturers

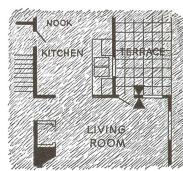
ANgelus 9-3196

3431 East 15th Street, Los Angeles 23, California

How to plan telephone facilities for best year-around living . . .



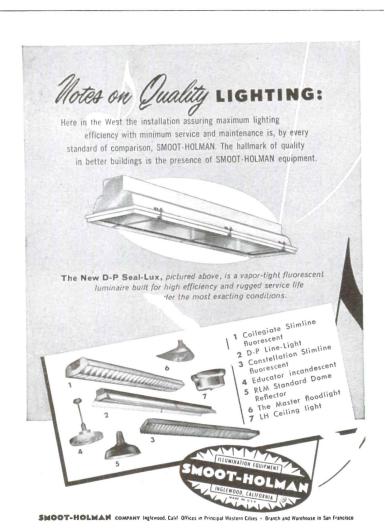
Preferred locations for telephones often vary with seasons—for example, you may want to plan for a portable telephone outlet on the terrace in summer. So home owners find extra convenience in having telephones where and when they need them. Flexibility is assured by thoughtful builders who provide for additional outlets in their blueprints.



Home owners appreciate built-in conduit and outlets and the cost of installing them during building is small. These extra facilities make it easy to add telephones later, without marring the beauty of interiors through exposed wiring. For free help in planning, call your local Pacific Telephone office and ask for "Architects and Builders Service"

Put built-in telephone facilities in your plans





Building Products, Inc., Route 1 Atlantic Boulevard, Jacksonville 7, Fla.

SASH, DOORS AND WINDOWS

(522) Awning Windows: Brochure Gate City Awning Windows for homes, offices, apartments, hotels; controlled by worm and gear drive operating two sets of raising mechanisms distributing raising force to both sides of sash; standard and special sizes; contemporary design.—Gate City Sash & Door Company, 15 Southwest Third Avenue, Fort Lauderdale, Fla.

(356) Doors. Combination Screen-Sash: Brochure Hollywood Junior combination screen-metal sash doors: provides ventilating screen door, sash door, permanent outside door all in one.—West Coast Screen Company, 1127 East Sixtythird Street, Los Angeles, California (in 11 western states only).

(901) Hollew Core Flush Door: Brochure Paine Rezo hollow core flush door featuring interlocking air-cell grid core combining the strength of crossbanded plywood with lightness in weight; accurately mortised and framed together, and overlaid with matched resin-glued plywood panels; one of best products in field.—L. J. Carr and Company, Post Office Box 1282, Sacramento, Calif

• (550) Windows, Horizontally Sliding: Folder Steelbilt horizontally sliding windows, doors; wide range stock sizes adaptable to contemporary design; narrow mullions, mintons; outside screens.

—W. C. Watkins, Steelbilt, Inc., 123 North Avenue 18, Los Angeles, Calif.

SOUND CONDITIONING

(800) Acousti-Celotex Sound Conditioning: Products for every sound conditioning problem; Fissuretone, a new and "different" random-fissured surface, gives a beautiful new pattern and style to Sound Conditioned ceilings. Is highly sound absorbent, lightweight, rigid, incombustible. Suited for commercial or domestic buildings; Gates Ferguson, The Celotex Corporation, 120 So. La Salle St., Chicago 3, Ill.

SPECIALTIES

(106a) Accordion-Folding Doors: Brochure, full information, specification data Modernfold accordion-folding doors for space-saving closures and room division; permit flexibility in decorative schemes; use no floor or wall space; provide more space; permit better use of space; vinyl, durable, washable, flame-resistant coverings in wide range colors; sturdy, rigid, quiet steel working frame; sold, serviced nationally; deserves closest consideration.—New Castle Products, Post Office Box 823. New Castle, Ind.

(25a) Prefabricated Chimney: Folder entitled "Vitroliner Type 'E' Flue"; functions as a complete chimney for all home heating equipment; individually designed to fit the particular roof pitch of house with tailor-made roof flashing and flue housing; made of heavy-gauge steel, completely coated with acid-resisting porcelain; low initial cost; installs in two hours, light weight, saves floor space, improves heating efficiency, shipped complete in two cartons; listed by UL for all fuels; good product, definitely worth investigation.—Condensation Engineering Corporation, 3511 W. Potomac, Chicago 3, Ill.

(116a) Packaged Chimneys: Information Van-Packer packaged chimneys; economical; saves space, hangs from ceiling or floor joists; installed in 3 man-hours or less; immediate delivery to job of complete chimney; meets FHA requirements; worth contacting.—Van-

Packer Corporation, 122 West Adams Street, Chicago 3, Illinois.

(973) Quick Setting Furring Cement: Information Acorn Furring Cement; sets wood trim, base, panel furring or floor sleepers to concrete and masonry without plugs, bolts or any other mechanical support; sets trim in straight lines without shims or spacers; solid in 90 minutes; test show high strength.—Acorn Adhesives & Supply Company. 678 Clover Street, Los Angeles 31, Calif. CApitol 13185.

(23a) Swimming Pools: Well prepared book "Planning Your New Swimming Pool" giving full data Paddock swimming pools; nationally known, widely accepted; one of best sources of information on subject. — Paddock Swimming Pools, 8400 Santa Monica Boulevard, Los Angeles 46, Calif.

STRUCTURAL BUILDING MATERIALS

(933) Custom Stock Store Front Metals: Write for information on Kawneer Custom Styled Stock Architectural Metal Products; Less costly than made-to-order specials; Good products Kawneer Company, 289 North Front Street, Niles. Michigan.

150a) Cofar Reinforcement that Forms: Illustrated catalog, complete details Cofar concrete construction; employs Cofar steel for positive reinforcement and form in concrete floor and roof slabs, completely eliminating conventional positive re-bars, temperature bars and wood forms; tough temper, deep corrugated steel cut to fit building panels up to 14-foot spans, with transverse wires welded across corrugations in manufacture; hot dip heavy galvanizing insures building life permanence. Equally suited to concrete or steel frame construction, Cofar is extensively used in recent tall building construction with important material, time, and cost savings. Cofar, thanks to remarkable economy, is increasingly used for residential first floors; provides attractive non-combustible basement ceiling in residential construction. Approved by West Coast Bldg. Officials Conference.—Granco Steel Products Company, Granite City,

(970) Douglas Fir Plywod: Basic 1950 catalog giving full data Douglas Fir Plywood and its uses; deliniates grades, features construction uses, physical properties, highlights of utility; tables on nail bearing, acoustics, bending, rigidity, insulation, condensation; full specification data; undoubtedly best source of information, belongs in all files.—Douglas Fir Plywood Association, Tacoma Building, Tacoma 2, Wash.

(149a) Steel Roof Deck: Descriptive booklet with physical properties, complete loading tables, suggested specifications Granco Steel Roof Deck; rotary-press formed sheets for uniform pattern; most effective shape, longitudinal ribs 15%" deep (same thickness as 2"x4") spaced on 5%" centers; wide cover width of 28%4"; maximum sheet length 14'.4"; available in 18, 20 or 22 gauge; attractive, durable finish; quick to erect; worth close investigation.—Granco Steel Products Company, Subsidiary of Granite City Steel Company, Granite City, Illinois.

VISUAL MERCHANDISING

(152a) Visual Merchandise Presentations; 80-page brochure illustrates Spacemaster flexible merchandising equipment adaptable to all lines of merchandise; permits maximum display in minimum floor area; also, suggestions, ideas, lavouts. Finest manual of its type t day.—Reflector-Hardware Corpera io 2245 S. Western Ave., Chicago 8, Immois.

ROBINSON'S, BEVERLY-FOR THE ARCHITECTS

continued from page 37

The Site: The seven and one-half acre site forms the base of the triangle made by the intersection of two main boulevards. A new private drive connecting Wilshire and Santa Monica separates this base from the apex of the triangle. The base, bound on the West by the greens of a Country Club, posed a particularly difficult problem with relation to placement of the building on the property with proper regard for approach to parking facilities. The long, narrow site worked best when the building was placed in the center with parking facilities on both sides, but after many studies, it was decided that the Wilshire frontage was too important to subjugate in the total planning concept. Placing the building on a slight angle to Wilshire resulted in a spacious landscaped plaza and a better orientation to the great length of the property and the parking facilities along the new 4 foot wide private drive.

The Store Building: The store building itself, with a gross area of 40,000 square feet consists of a Garden Level and three floors above it. The top floor, now containing Tea Room, Personnel Offices and Employees' dining and recreational facilities, is designed for future expansion of sales areas to make one of the largest "branch" stores in the city.

To provide ample parking space, a double-deck parking structure of reinforced concrete was built which accommodates approximately 1,100 cars. Taking advantage of the difference in grade between Wilshire at the north end of the property, and Santa Monica Boulevard at the south end, the architects planned the upper deck of this parking structure to be at the grade of the main floor, while the lower level is at the grade of the Santa Monica Boulevard and the garden floor entrance. Wide entrance ramps connect these two levels. This scheme resulted in a kind of sunken garden as an entrance to the lower floor with cover from inclement weather. A bronze fountain with a fish and underwater plant motif designed by Bernard Rosenthal further enhances this garden approach to the store.

Upon entering the main floor, a wide, unobstructed sales area permits vision into all parts of the floor. This unobstructed area, 64 feet wide by 180 feet long, is made possible by using large steel girders to span the 64 foot width. The structural bays of the building are also unusually large being 32 feet by 32 feet.

structural bays of the building are also unusually large being 32 feet by 32 feet.

The exterior of the building employs Imperial White Danby marble from Vermont, Andes black granite and architectural concrete finished with a new process, Tolatone.

All elements of the building and all phases of engineering, including mechanical and electrical, were worked around merchandising requirements. The main floor of the store has no valuable space allotted to mechanical equipment. This was accomplished by double-decking mechanical equipment rooms on the second floor, the lower deck feeding the first floor, and the upper deck feeding the second floor. Lighting and sprinkler work were coordinated in a pattern which permits future changes in departments without costly changes in the building.

Although more and more department stores, now realize the value of escaltors for vertical transportation, this is the first case in a new store building where escaltors and elevators are directly combined in a vertical transportation core, thus permitting choice of transportation without traveling to distant parts of the store.

The J. W. Robinson organization, Pereira & Luckman and Charles O. Matcham, and the Raymond Lowey Corporation who designed the interiors, all worked together for many months to coordinate the multitudinous requirements of a modern merchandising facility.—By William L. Pereira and Charles Luckman.

ROBINSON'S, BEVERLY-FOR THE INTERIOR DESIGNERS

continued from page 37

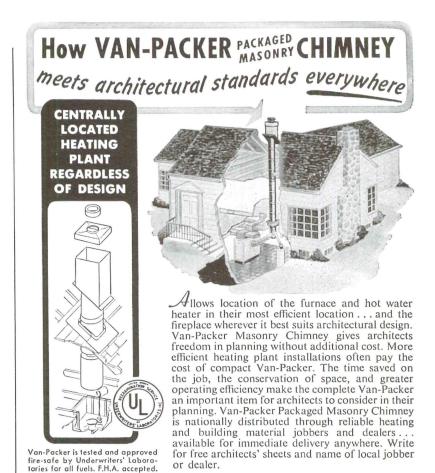
For like every other point of contact with the customer—advertising the merchandise, packaging, sales personnel—the building is instrumental in contributing to the integrated sales appeal.

The plan evolved from economic studies which determined the size, location and coordination of areas, selling and non-selling; traffic; sales goals. Its efficiency assured, the interior appearance of the store cane be attributed to more tenuous influences.

In a community where a great many handsome retail buildings are aggressively California, Bevery-Robinson's clean, modern character is enhanced by unabashed graceful detail. Modern and historical treatments coexist to produce an atmosphere of richness which only the cultists will be unable to rationalize.

Richness, grace, ease, taste are the elements of high fashion as they are now expressed in the building form. A department store not only purveys this fashion but makes its reputation by the discrimination with which it selects for its customers. While open areas communicate free choice among the islands of merchandise, emphasis is put upon special categories of merchandise in semi-secluded shops grouped around a foyer plan.

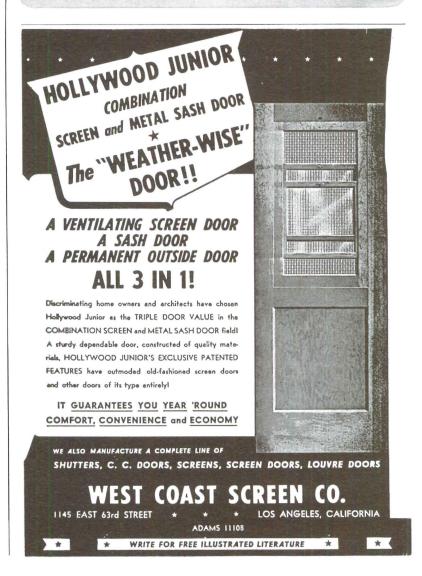
Within this atmosphere another function of the store must be accounted—it is a background against which to enjoy the shopping experience. Unholy though the moralist may find the fact, Americans love to buy goods. Shopping becomes a distinct form of play, escape, entertainment. While the store must be devised as a convenient channel through which to obtain needed goods, it must also provide an area for discovering unexpectedly desirable goods. To these ends and for both these customer-types we have minimized architectural barriers, varied the pace and direction of traffic within the store, and, at every hand, have offered original and constantly changing back-drops for the play-act.—by William T. Snaith, President, Raymond Loewy Corporation.



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BUILDING BY RICHARD NEUTRA continued from page 23

cabinets on one side and show cases on the other, and curtains whose position can be changed to create units of different sizes.

Two uninterrupted lines of fluorescent light running along the ceiling and visible from all points provide the sensation of continued space and airiness. The feeling is sustained by keeping the floor a continuous plane of black asphalt tile throughout.

COLOR SCHEME

It was necessary to achieve a color scheme at once sufficiently neutral to serve as a background for exhibition material featuring all colors, while proclaiming the nature of the company as a firm concerned with paints and other art materials. It was decided that black and white were to be the colors against which the actual color scheme of midnight blue, lemon yellow and pomegranate red were to be played against different surfaces. These three hues appear and reappear in sections of the wall, in the linen upholstery of an occasional chair, in the Peruvian linen Clark and Burchfield curtains, and straw wastepaper baskets. Stainless steel and glass, gray bulletin board paneling along the display wall, and the white oak wood furniture provide surface texture contrasts.

The sink wall in the studio edged with stainless steel and covered with black Formica against the red wall above is one of the favorite spots of color. It merges to the left into a white T-shaped wall surrounding a black door and reaching into the lemon yellow wall of the corridor. This unit is highlighted by a carefully placed red and black Miller clock.

The furniture has been designed partly by Mr. Neutra and partly from Herman Miller from whose showrooms fitting units and pieces were selected to serve the desired purposes. Special tables for textile printing and drawing were custom made with the necessary padded or Formica topped working surfaces carried out by P. A. Becker and Sons. The screen for slides and motion pictures built into the ceiling in the far end of the studio may be lowered by a cord to make a projection room. Gray metal folding chairs can be placed or stored, as needed.

ACTUAL WORK

In the classes, special emphasis is placed on fabric printing techniques—stenciling and silk screening forming the central focal points. It has been discovered that far more interesting and original results may be gained by a novice if instead of preparing a design to be reproduced in a certain manner, he familiarizes himself with the characteristics of each technique by working directly in it with its particular tools. In this fashion, it is the tool and its handling which forms the design result. This reverse process precludes fear of the common lack of skill aroused by a design too difficult to follow as well as a great many mishaps in taste. A far more alive design results, and the original joyful interest in the technique which so often wanes with the first failure to succeed technically, is firmly held.

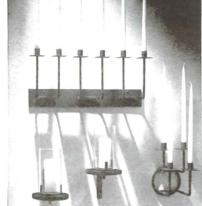
Lectures comparing the principles of design such as repetition, subordination, emphasis, and rhythm as found in nature are given to encourage a greater familiarity with professional, modern art approaches and an understanding of their serious meaning.

Experiments with children are made with textile paints as well as other media such as crayons, water color, tempera, etc., to encourage new ways of achieving contemporary art results.

A display of silk-screened motives in the director's room printed on transparent, multi-colored tissue paper and suspended from the ceiling by fine threads, is one of the playful notes to break up any possible stiffness of an atmosphere of endeavor. Chinese silver, gold, and shantung are added to furnish texture variety.

All this has been brought together under the direction of Professor Emmy Zweybruck who, with great facility and unerring judgment, has created a working area which is exciting and useful. It will be a part of a program of the American Crayon Company to offer its facilities to teachers and students, and it is the intention of the director to create informative and provocative projects.

Professor Zweybruck has won widespread recognition for the value of her research, instruction, and contribution to art education which resulted in the conferring of the title of Professor by $\boldsymbol{\alpha}$ joint action of the State Government, the University of Vienna, and the Board of Education of the City of Vienna. Joining the Educational Department of The American Crayon Company in 1939, she has since evolved new approaches to applied art instruction and the development of modern textile designing techniques.





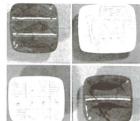








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